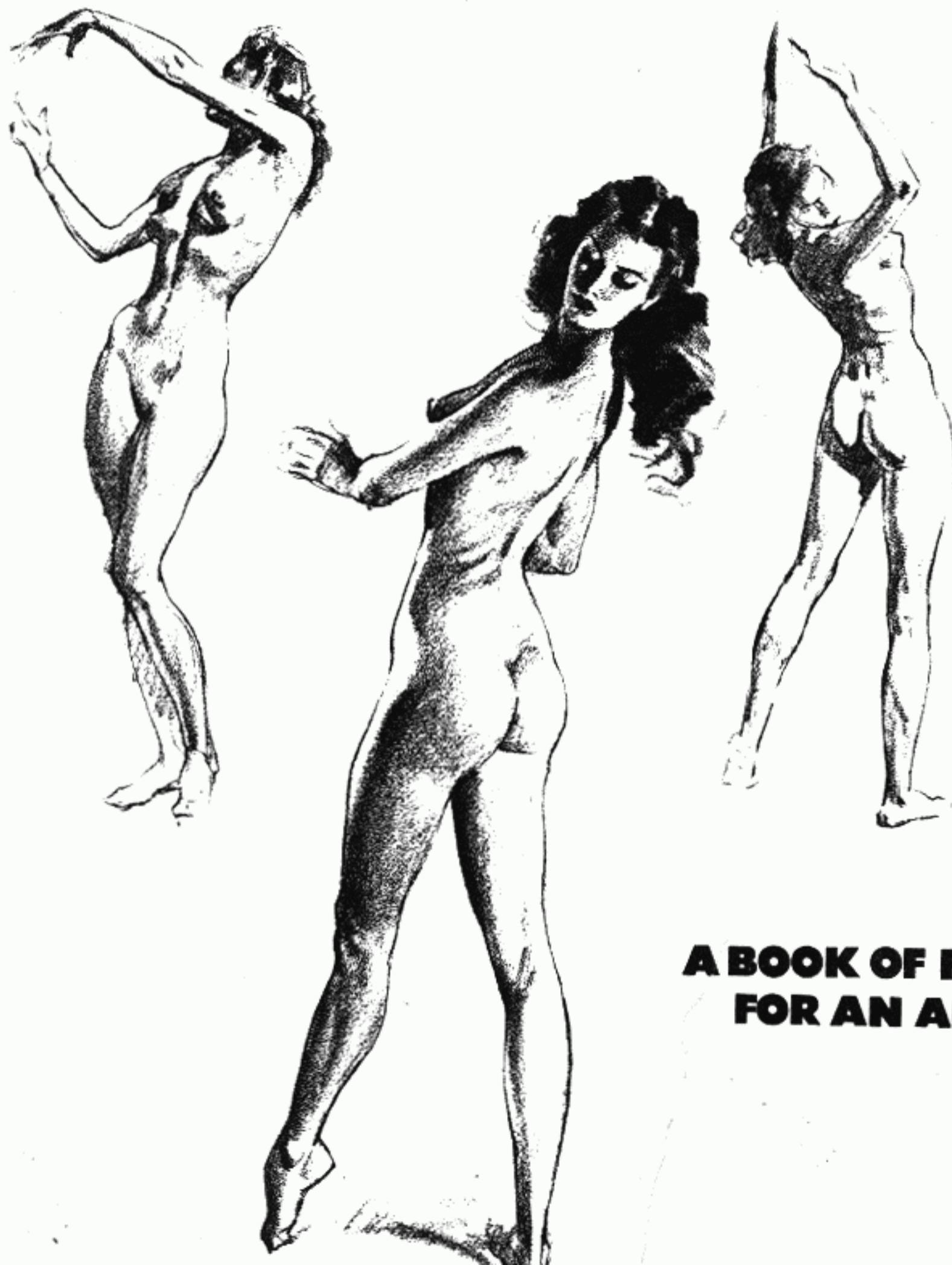


# FIGURE DRAWING FOR ALL IT'S WORTH

**ANDREW LOOMIS**



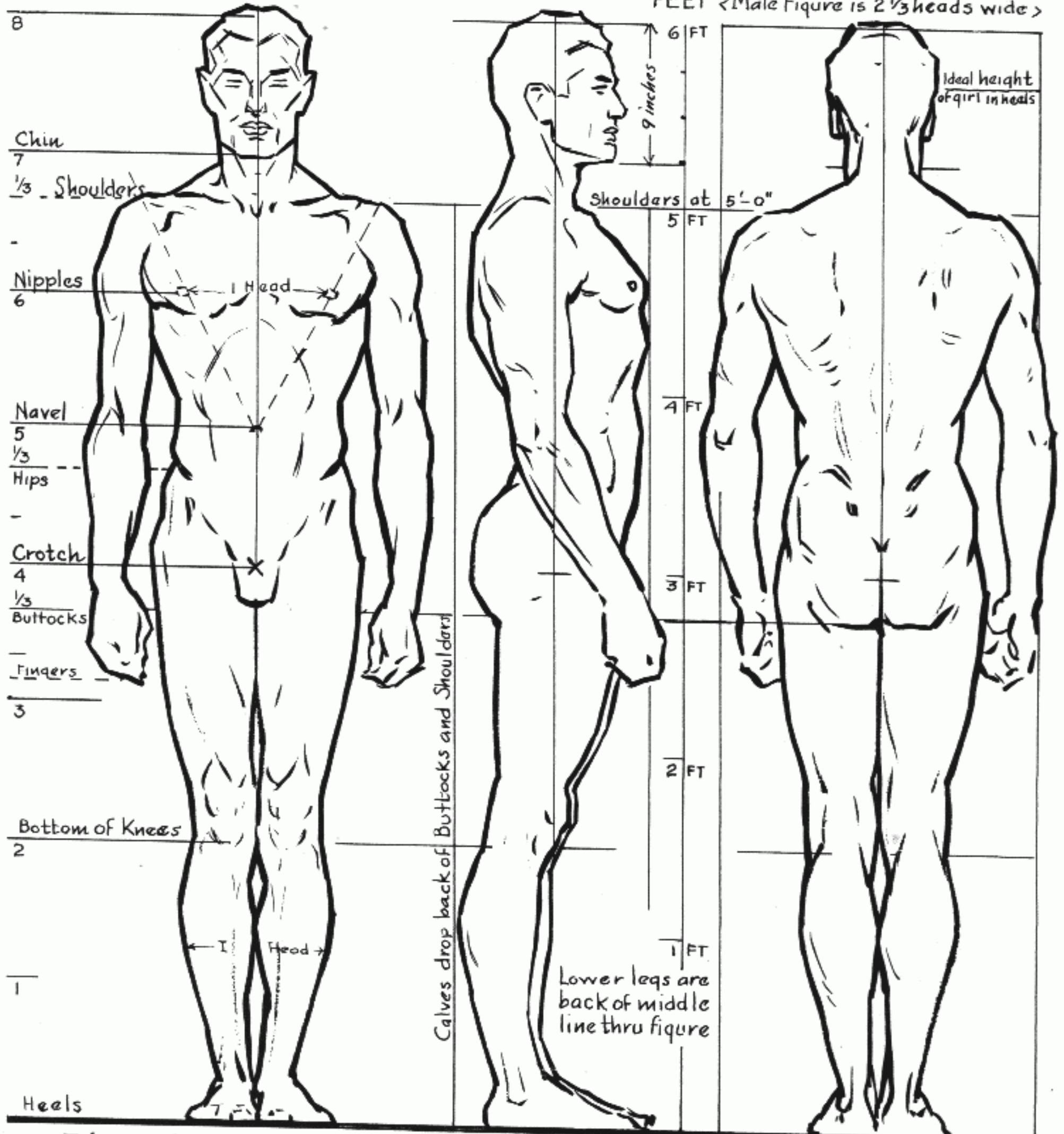
**A BOOK OF FUNDAMENTALS  
FOR AN ARTISTIC CAREER**



# IDEAL PROPORTION, MALE

HEAD UNITS

FEET < Male Figure is  $2\frac{1}{3}$  heads wide >

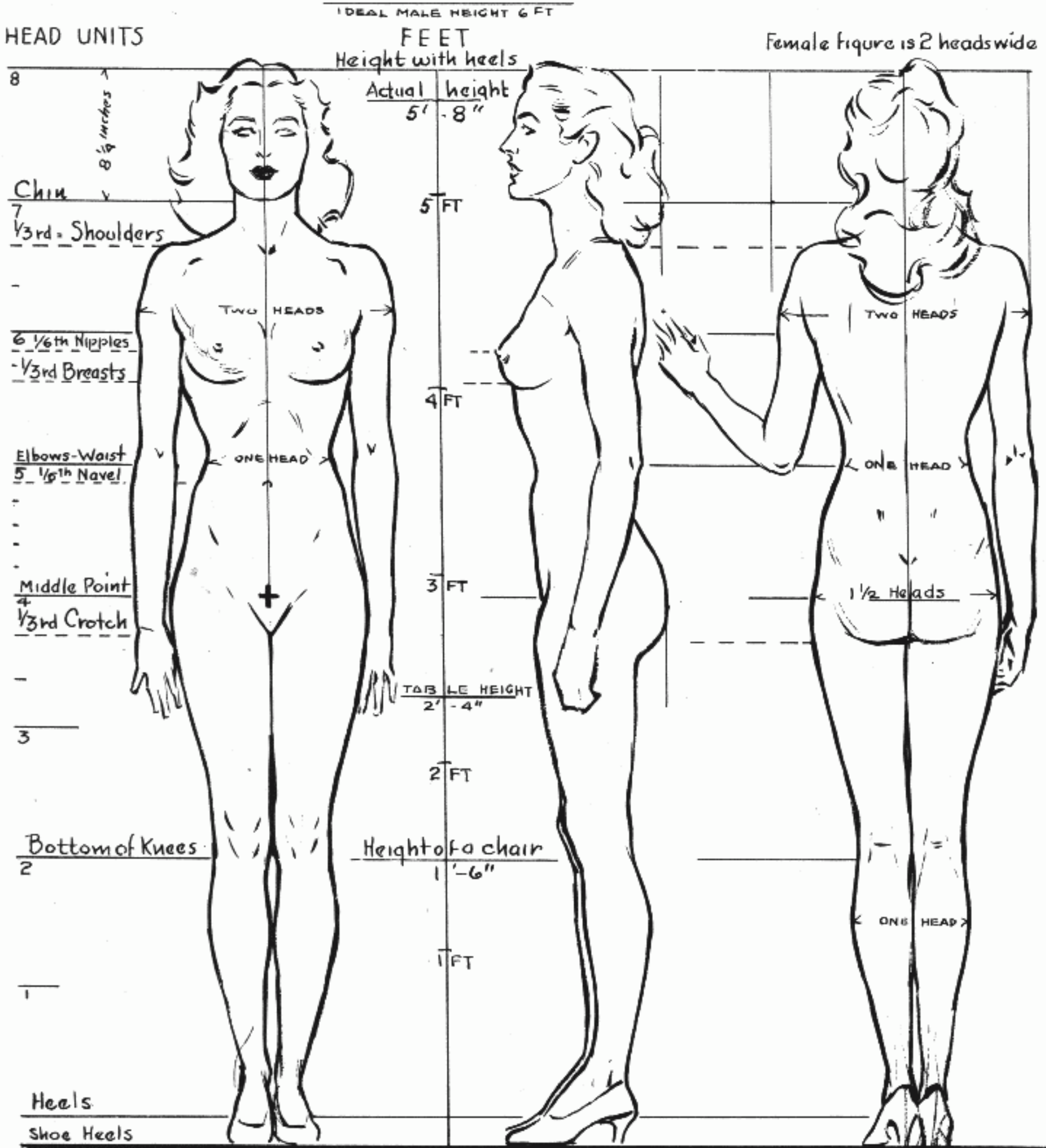


Take any desired height, or place points for top of head and heels. Divide into eighths. Two and one third of these units will be the relative width for the male figure. It is not necessary at this stage to attempt to render the anatomy correctly. But fix in your mind the divisions.

Draw the figure in the three positions: front, side, and back. Note the comparative widths at shoulders, hips, and calves. Note that the space

between nipples is one head unit. The waist is a little wider than one head unit. The wrist drops just below the crotch. The elbows are about on a line with the navel. The knees are just above the lower quarter of the figure. The shoulders are one-sixth of the way down. The proportions are also given in feet so that you may accurately relate your figure to furniture and interiors.

# IDEAL PROPORTION, FEMALE



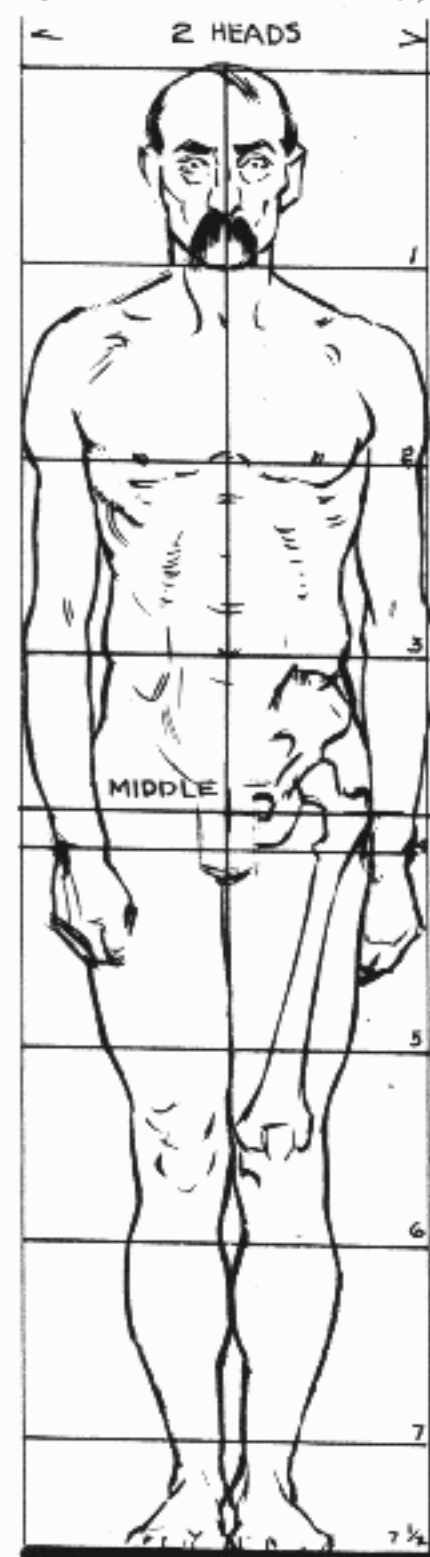
The female figure is relatively narrower—two heads at the widest point. The nipples are slightly lower than in the male. The waistline measures one head unit across. In front the thighs are slightly wider than the armpits, narrower in back. It is optional whether or not you draw the legs even a little longer from the knees down. Wrists are even with crotch. Five feet eight inches (in heels) is considered an ideal height

for a girl. Actually, of course, the average girl has shorter legs and somewhat heavier thighs. Note carefully that the female navel is below the waistline; the male, above or even with it. The nipples and navel are one head apart, but both are dropped below the head divisions. The elbow is above the navel. It is important that you learn the variations between the male and female figure.

## VARIOUS STANDARDS OF PROPORTION

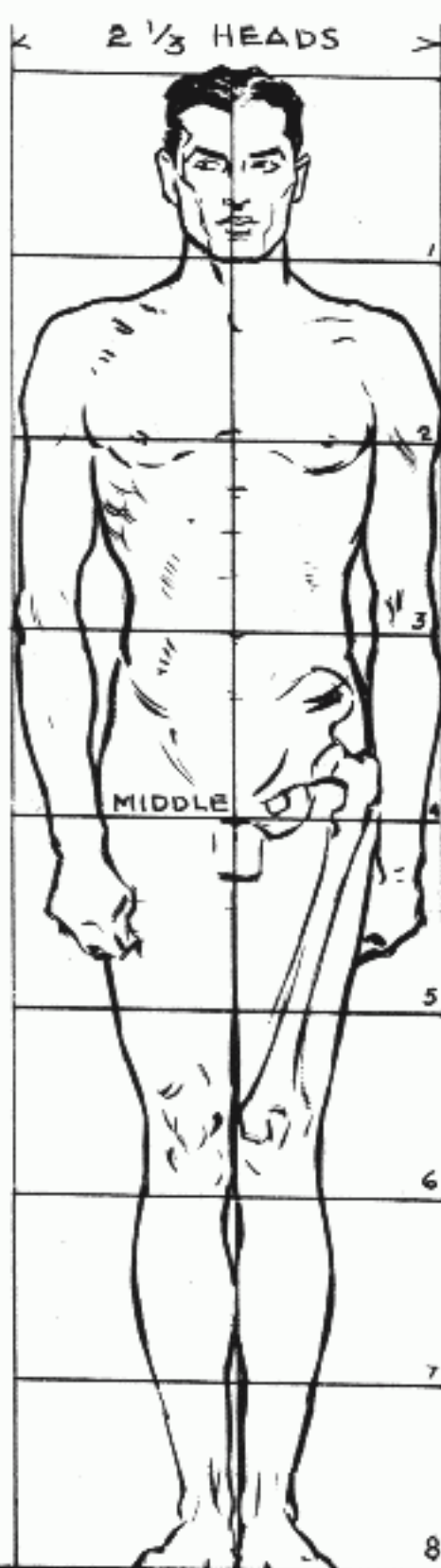
### NORMAL, $7\frac{1}{2}$ HDS

THE ACADEMIC PROPORTIONS USED IN MOST SCHOOLS. (RATHER DUMPY)



### IDEALISTIC, 8 HDS

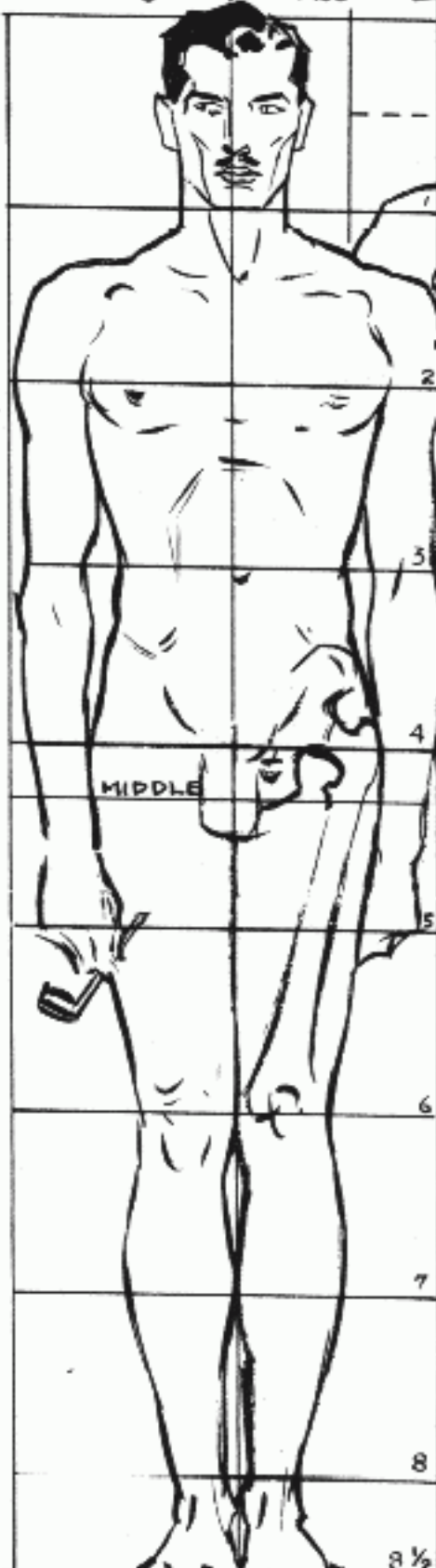
MOST ARTISTS ACCEPT 8 HEADS AS NORMAL



### FASHION, $8\frac{1}{2}$ HDS

ACCEPTED

$2\frac{1}{3}$  or  $\frac{1}{2}$  HEADS



### HEROIC, 9 HDS

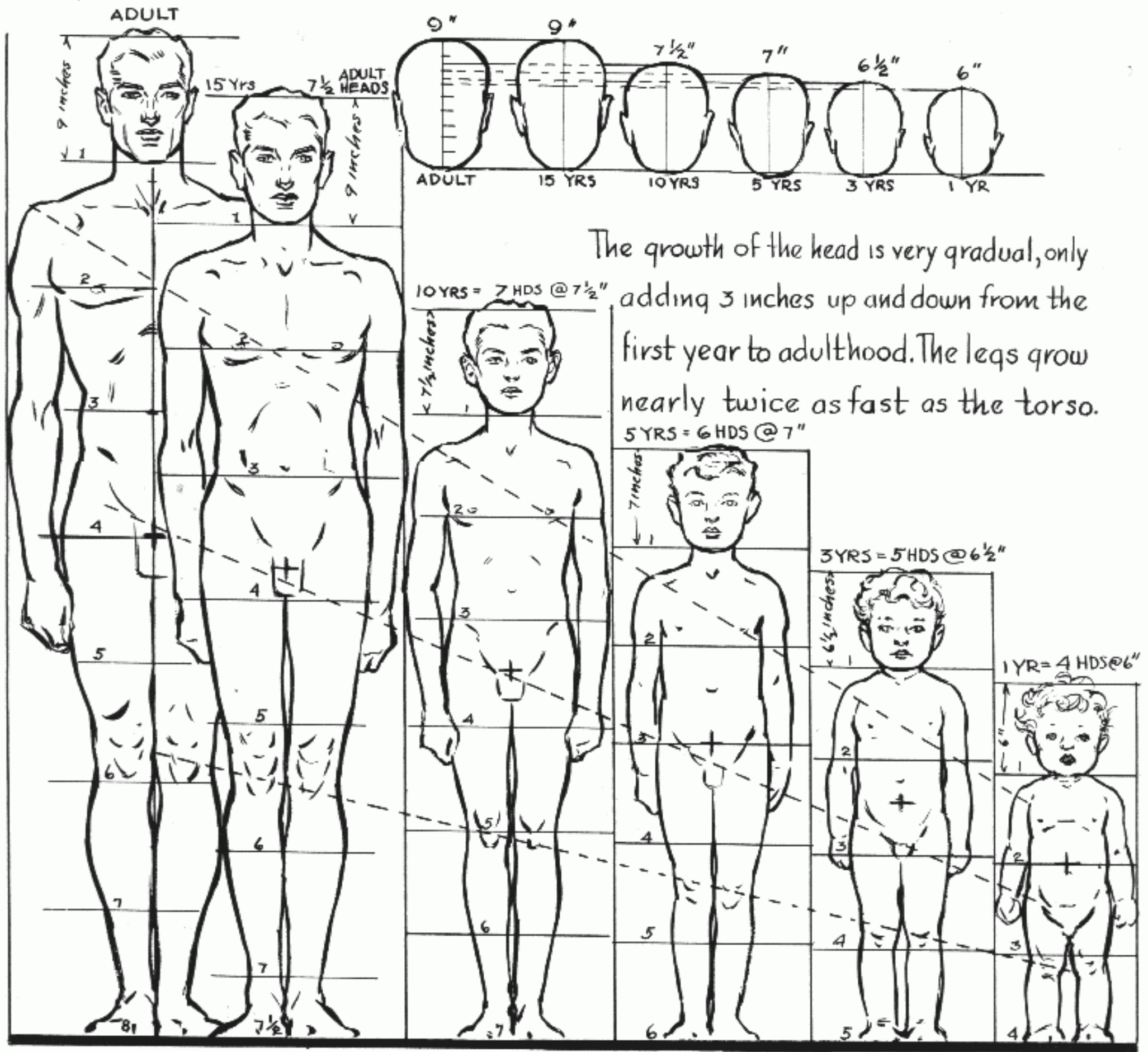
$2\frac{2}{3}$  HEADS



You can see at a glance why the actual or normal proportions are not very satisfactory. All academic drawings based on normal proportions have this dumpy, old-fashioned look. Most fashion artists stretch the figure even beyond eight heads, and in allegorical or heroic figures the "superhuman" type — nine heads — may be used effectively. Note at what point, or head

unit, the middle of the figure falls in each. It would be well to draw the side and back in these various proportions, using the previous page for a general guide but changing the proportion. You can control the appearance of height or shortness in any figure by the relative size of the head you use.

# IDEAL PROPORTIONS AT VARIOUS AGES

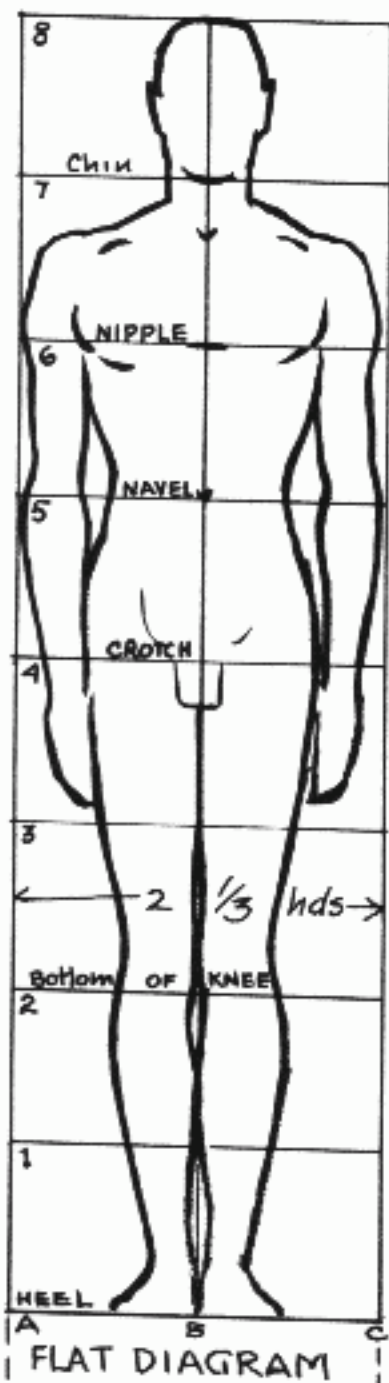


The growth of the head is very gradual, only adding 3 inches up and down from the first year to adulthood. The legs grow nearly twice as fast as the torso.

These proportions have been worked out with a great deal of effort and, as far as I know, have never before been put down for the artist. The scale assumes that the child will grow to be an ideal adult of eight head units. If, for instance, you want to draw a man or a woman (about half a head shorter than you would draw the man)

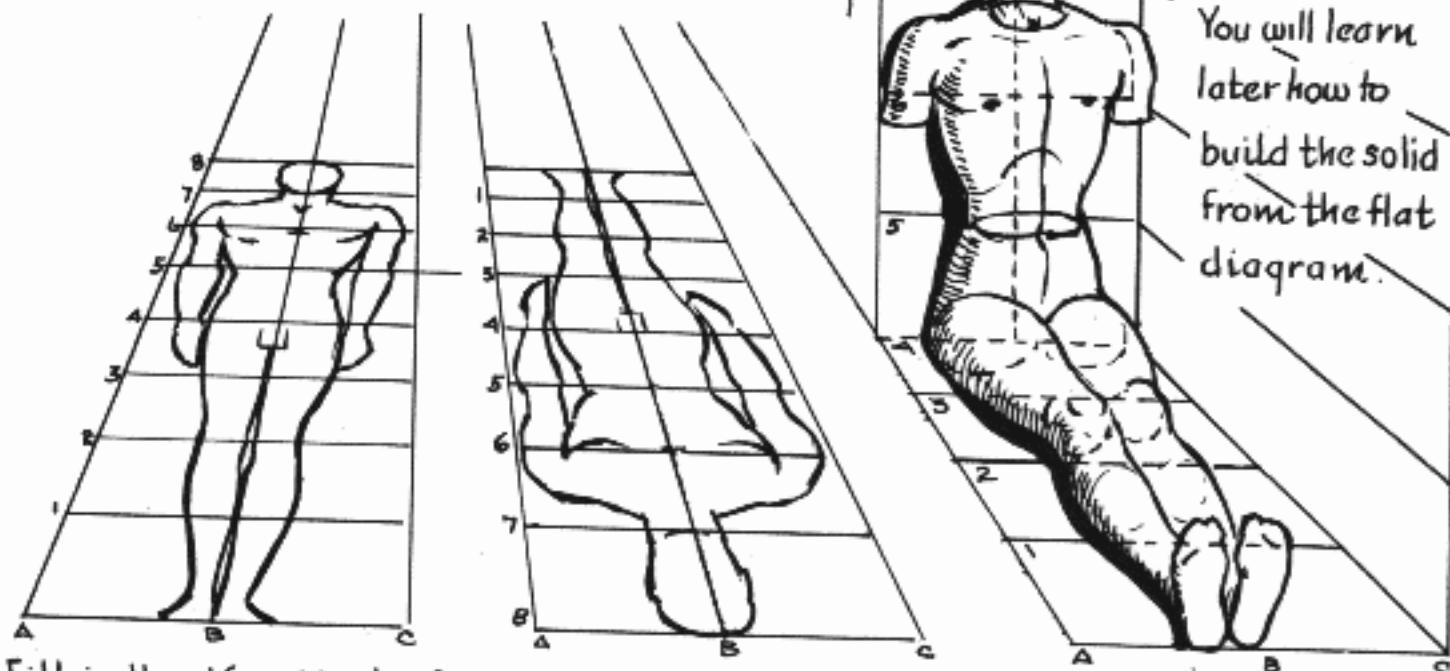
with a five-year-old boy, you have here his relative height. Children under ten are made a little shorter and chubbier than normal, since this effect is considered more desirable; those over ten, a little taller than normal — for the same reason.

# THE FLAT DIAGRAM



vanishing point.  
 HOW TO PROJECT THE "FLAT DIAGRAM" ONTO THE GROUND PLANE

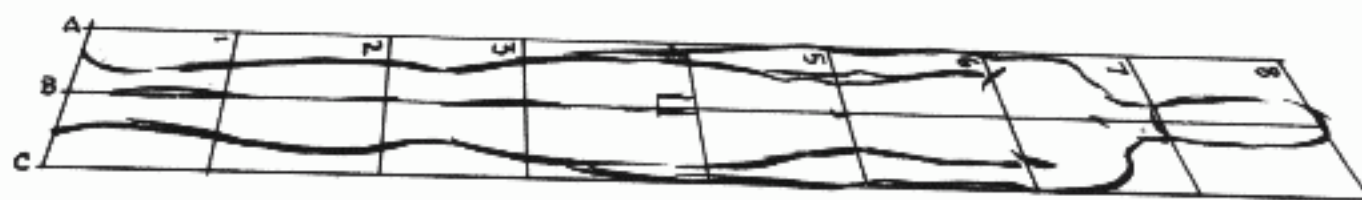
This will prove most useful when you have to draw without a model and in foreshortening



You will learn later how to build the solid from the flat diagram.

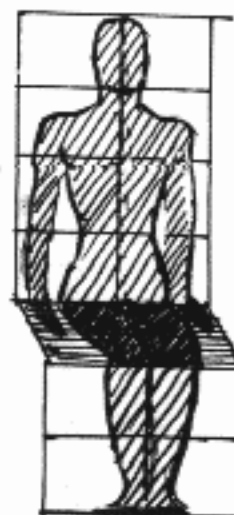
Fill in the 16 units by following the Flat Diagram

Using two planes

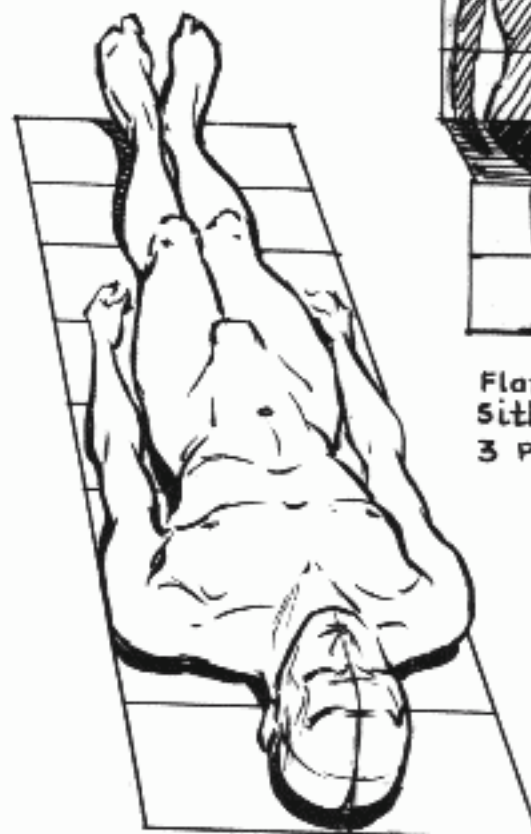
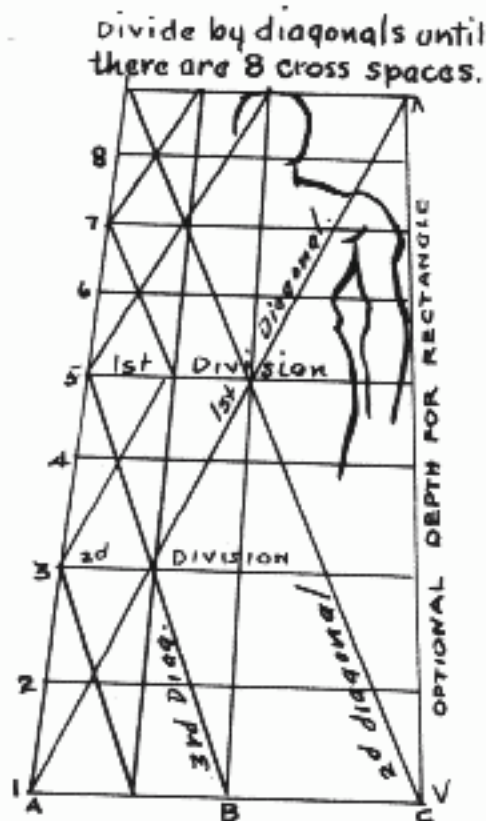
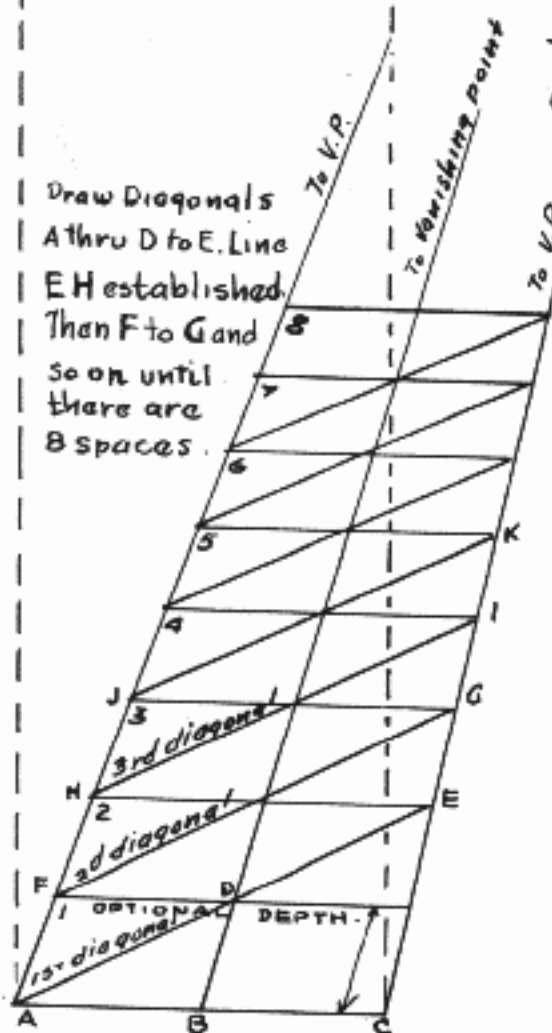


Shadows can be drawn by this plan. It is a guide for the solid in perspective.

THE FLAT DIAGRAM IS NO MORE THAN A TRACING OF A SHADOW-WITH ONLY TWO DIMENSIONS-BUT IT IS OUR "MAP". WE CAN'T DO WITHOUT IT - UNTIL WE KNOW THE WAY.



Flat Diagram Sitting pose 3 Planes

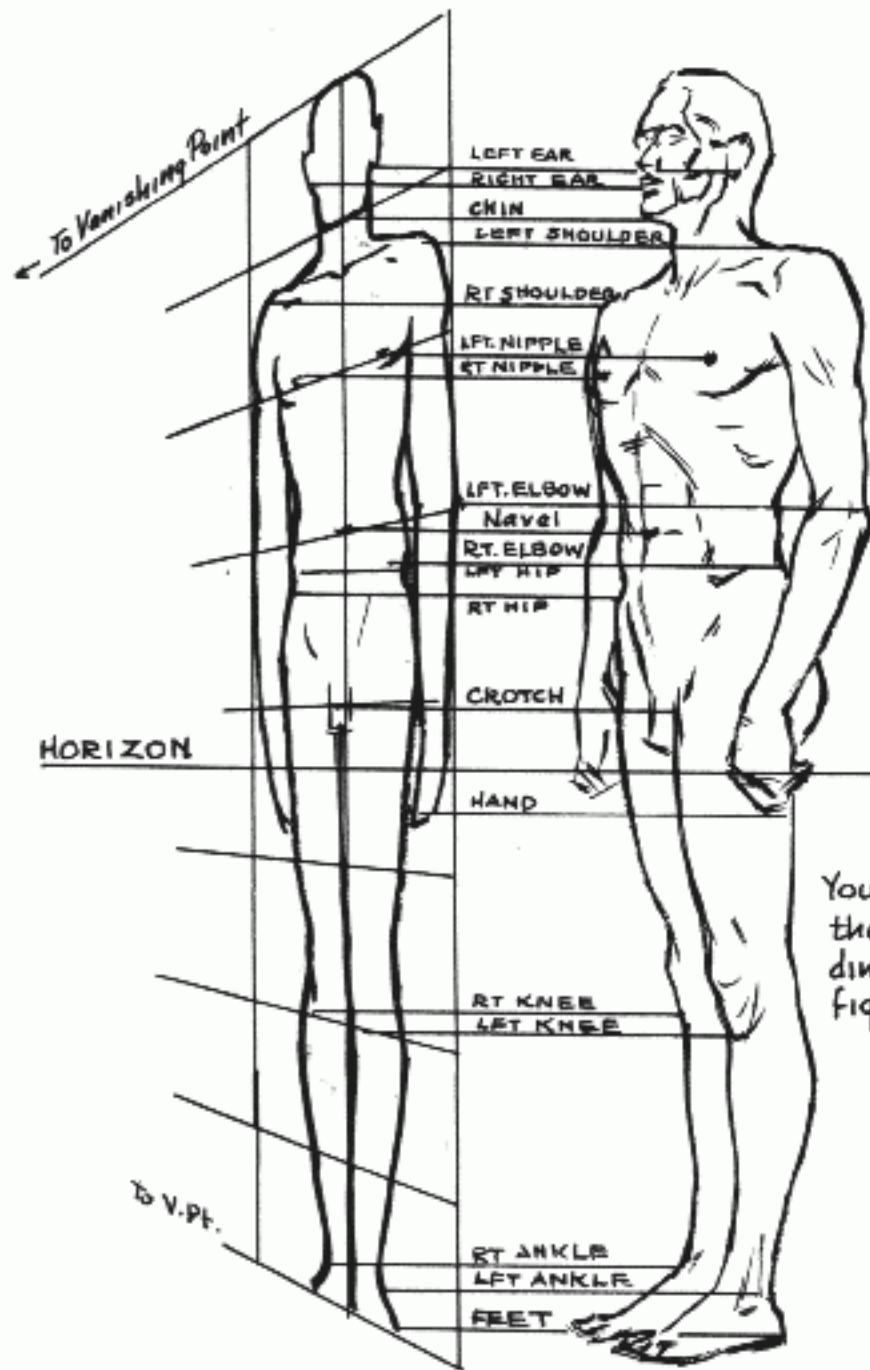


Showing how the principle applies to difficult foreshortening to be explained.

Two ways of rendering the "Box" of the Flat Diagram in perspective. You are urged to learn this now. It will help you out of many difficulties later on.

# THE FLAT DIAGRAM

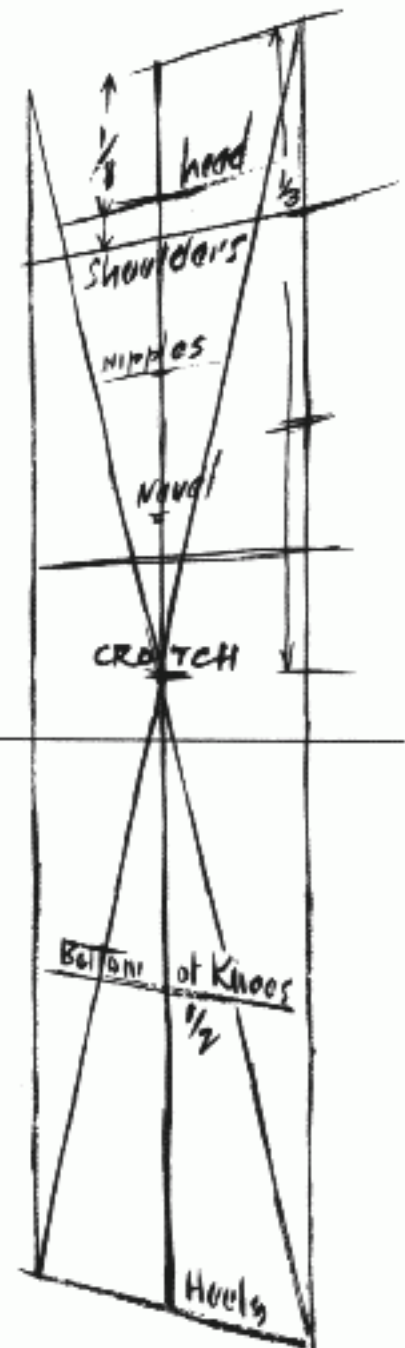
OTHER IMPORTANT USES OF THE "MAP" OR FLAT DIAGRAM.



You will build the three dimensional figure later



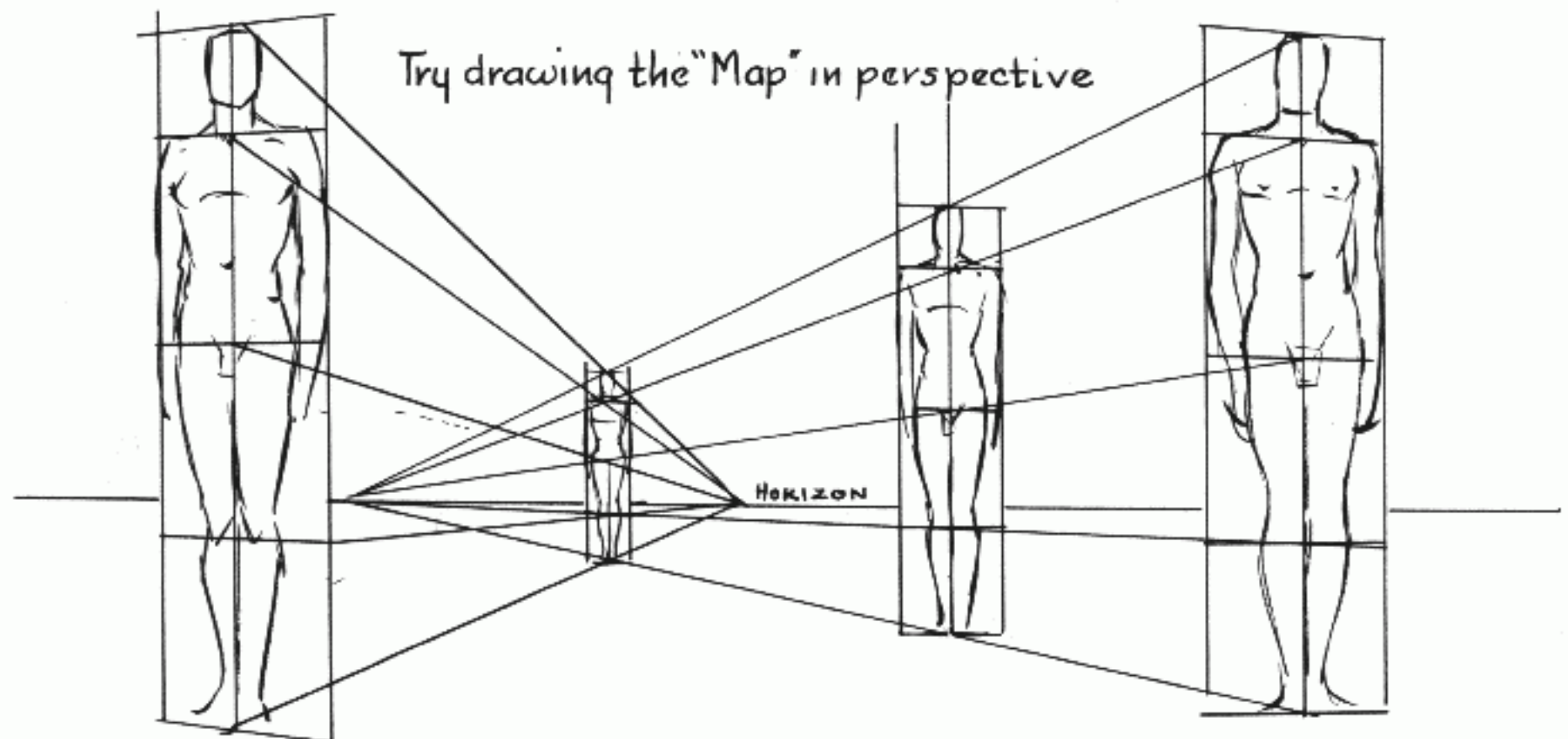
Quick "Set up" in perspective



Quick "Set up" of the "Map".

All points of the figure can be put in perspective with the "Map" as guide

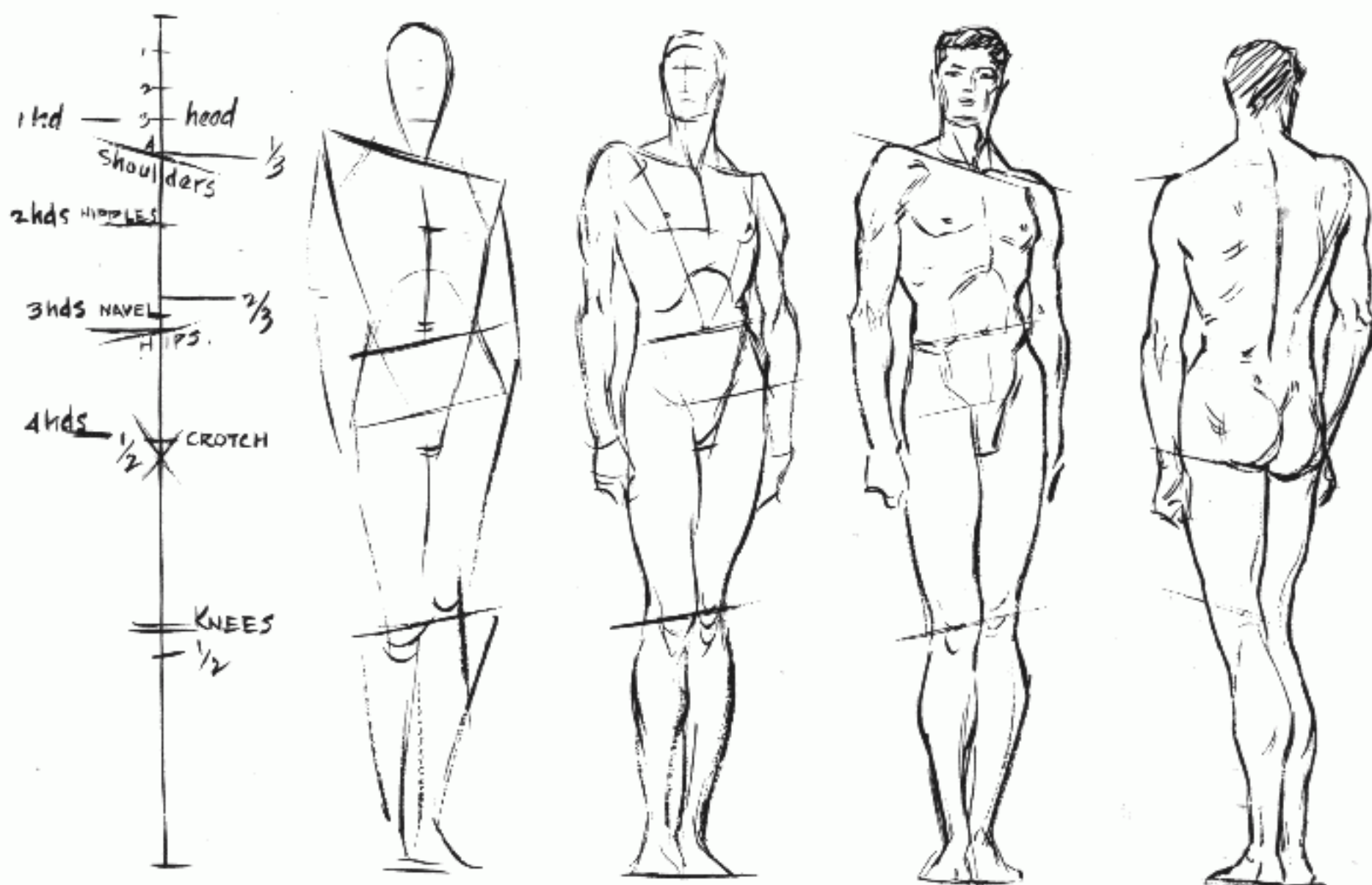
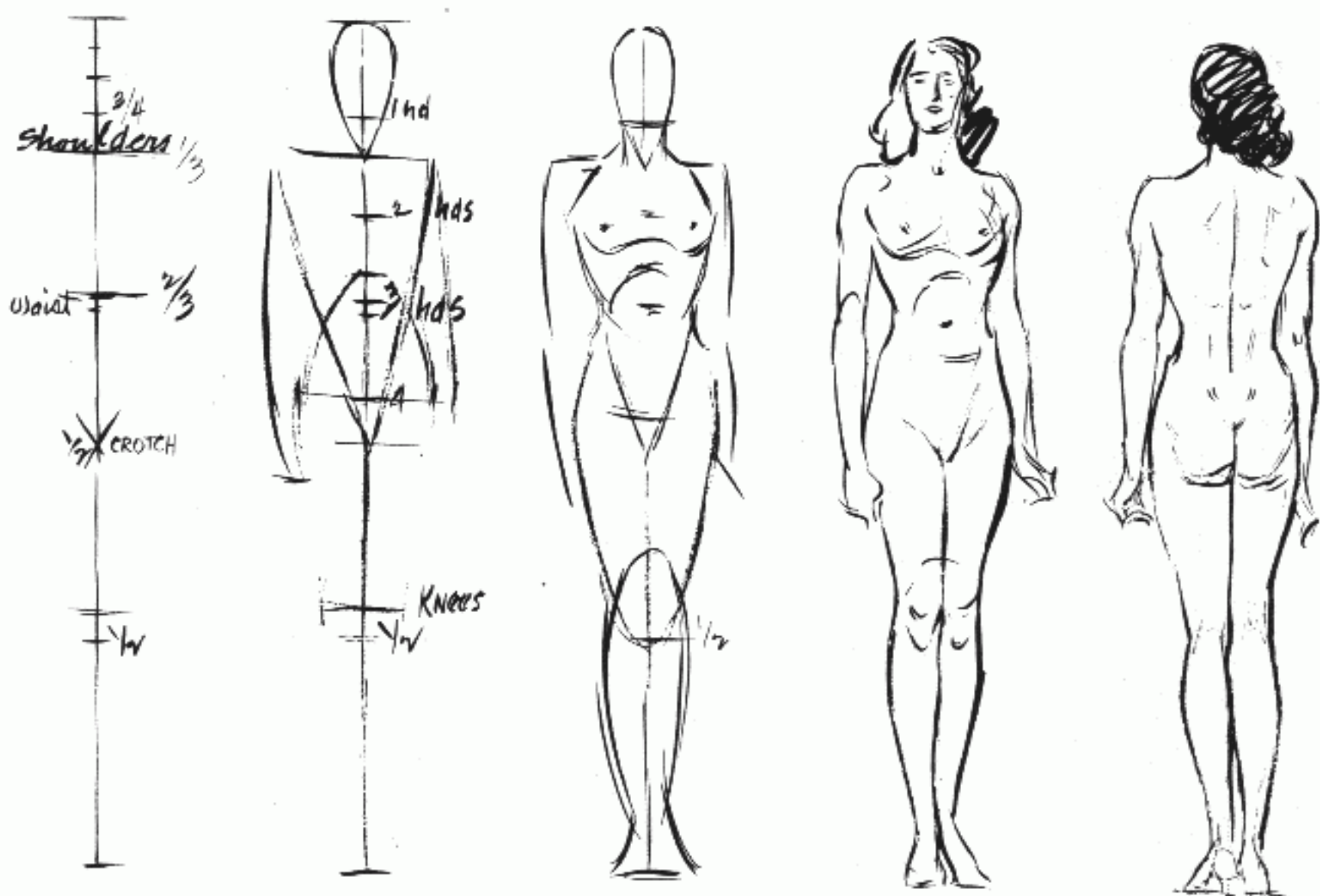
Try drawing the "Map" in perspective



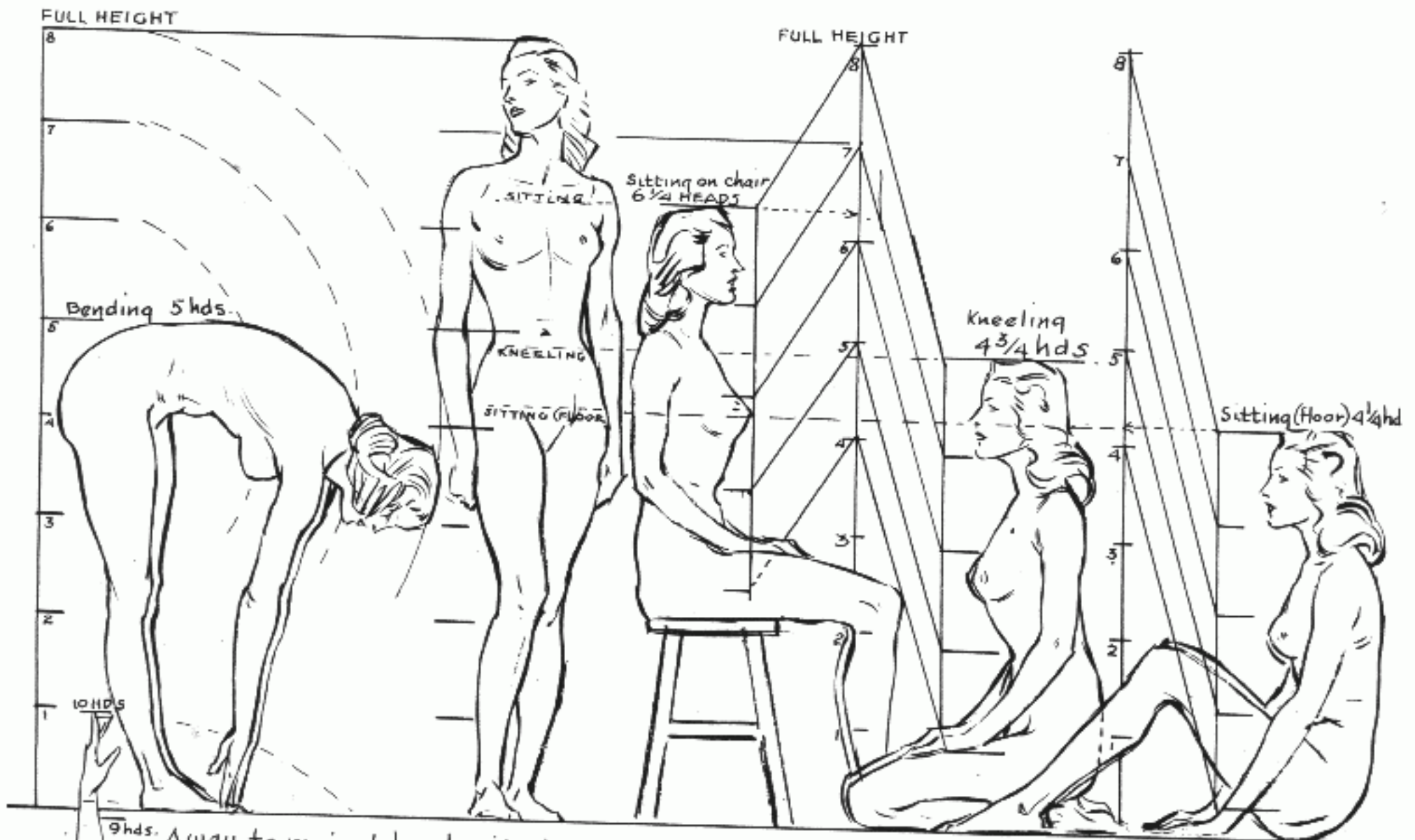
The proportions of one figure can easily be projected by perspective to others.



# QUICK SET-UP OF PROPORTIONS

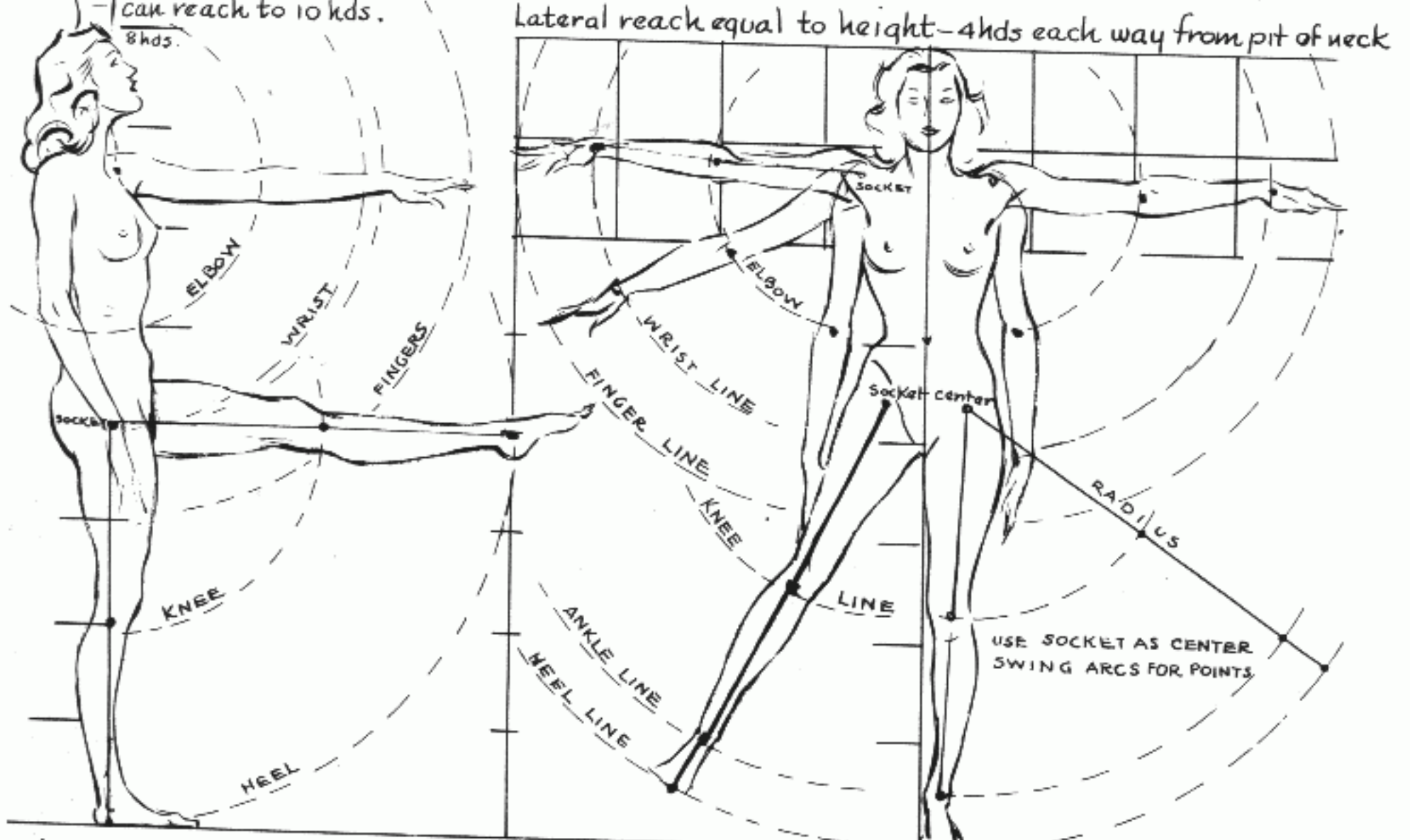


# PROPORTIONS BY ARCS AND HEAD UNITS



9hds. Away to project head units to poses other than standing - showing relative heights of each can reach to 10 hds.

Lateral reach equal to height - 4hds each way from pit of neck



A simple method of finding lengths of extended limbs. Later you will do this in perspective.


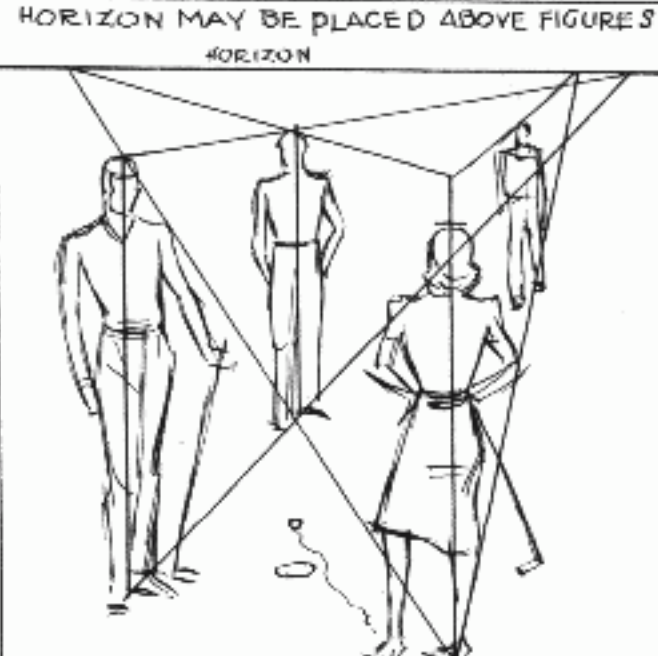
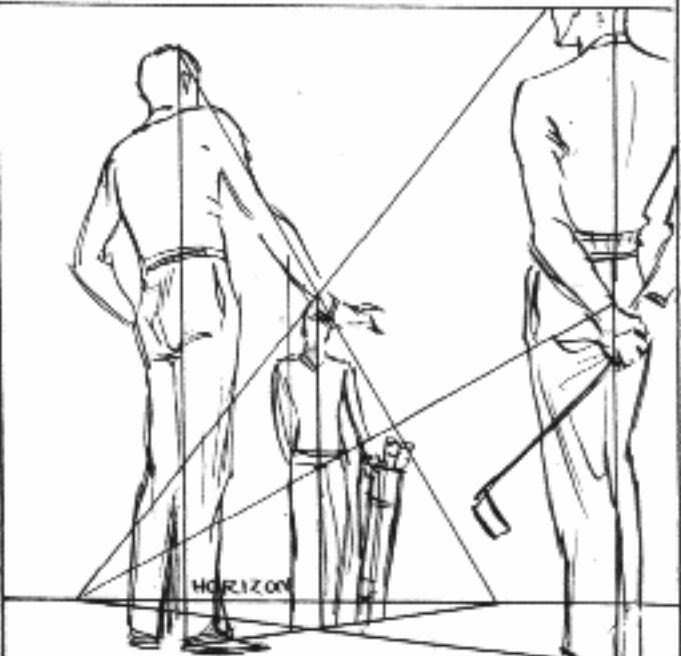
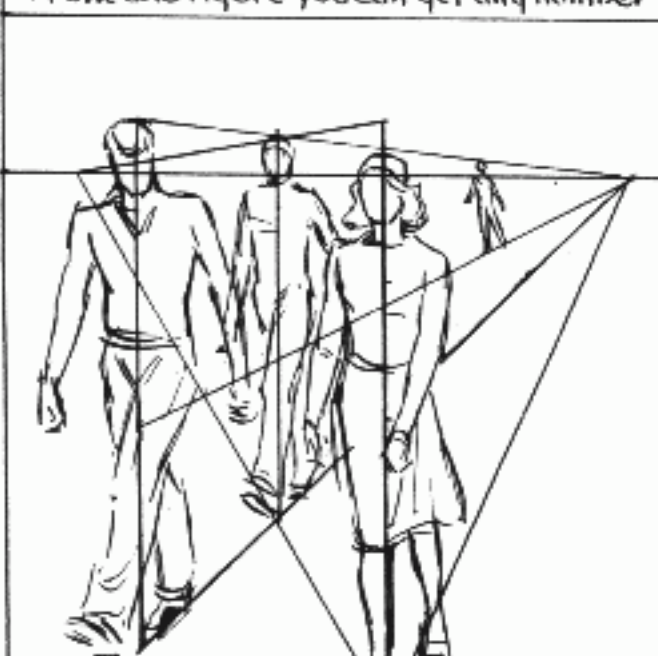
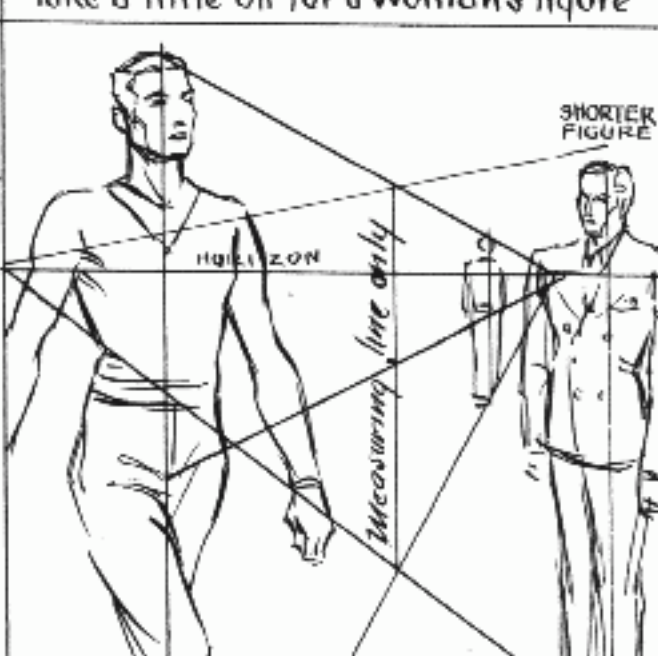
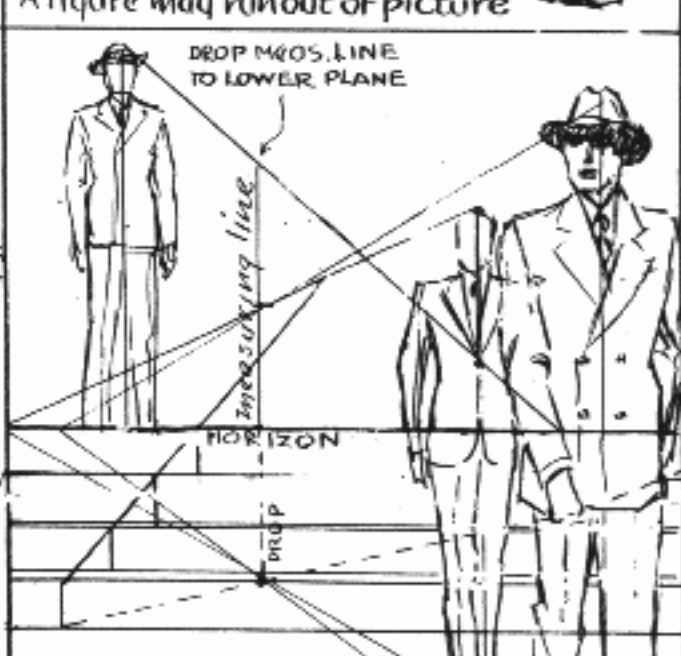
# PROPORTION IN RELATION TO THE HORIZON

How to build your picture and figures from any eyelevel (or Horizon, which means the same)

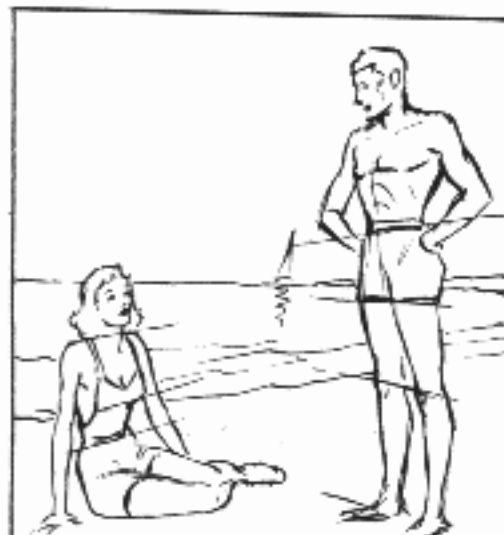




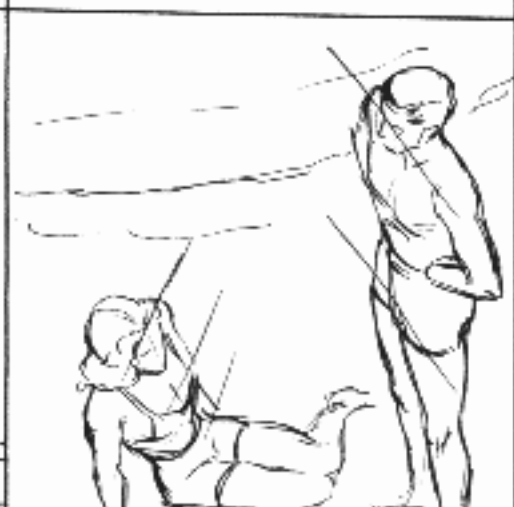

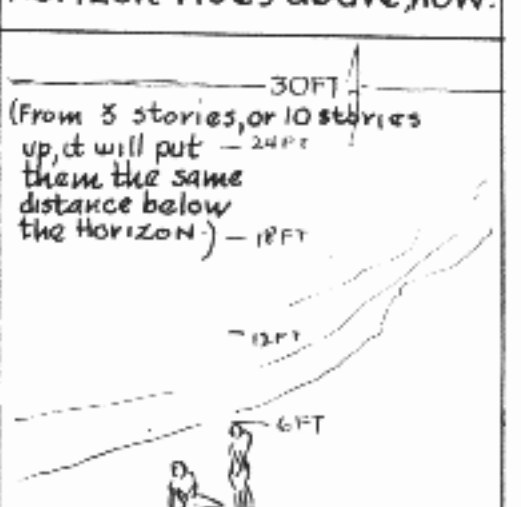
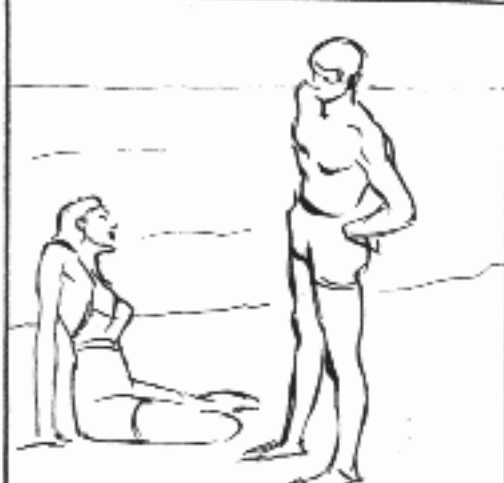






1	2	3	4	5	6
EYE LEVEL SELECTED	(HORIZON)		VP	A	A
Select a placement for the Horizon	Establish height of first figure. (Any height)	Set point for feet of 2 <sup>d</sup> Figure. (Place anywhere)	Draw line through point to Horizon	Then back to "A" at top 1st Figure	Erect perpendicular at "C". CB is 2 <sup>d</sup> Figure
7	8	9	10	11	12
A	A	A	A	A	A
Divide into 4ths.	Build figures. If you want more-	Take another point "D" thru "C" to Horizon	Divide as you did before	Complete 3rd Fig.	Build your picture to same Horizon.

Rule: Horizon must cross all similar figures on a level plane at the same point. (above, at knees)

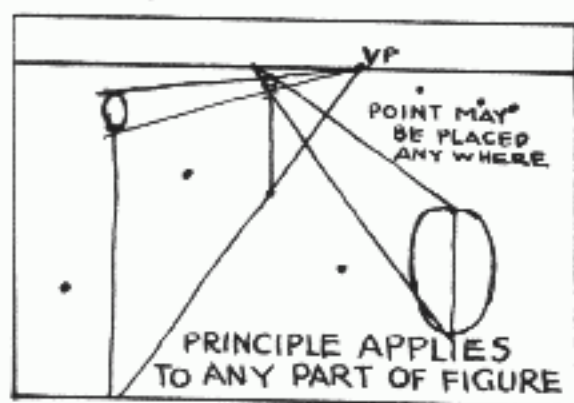
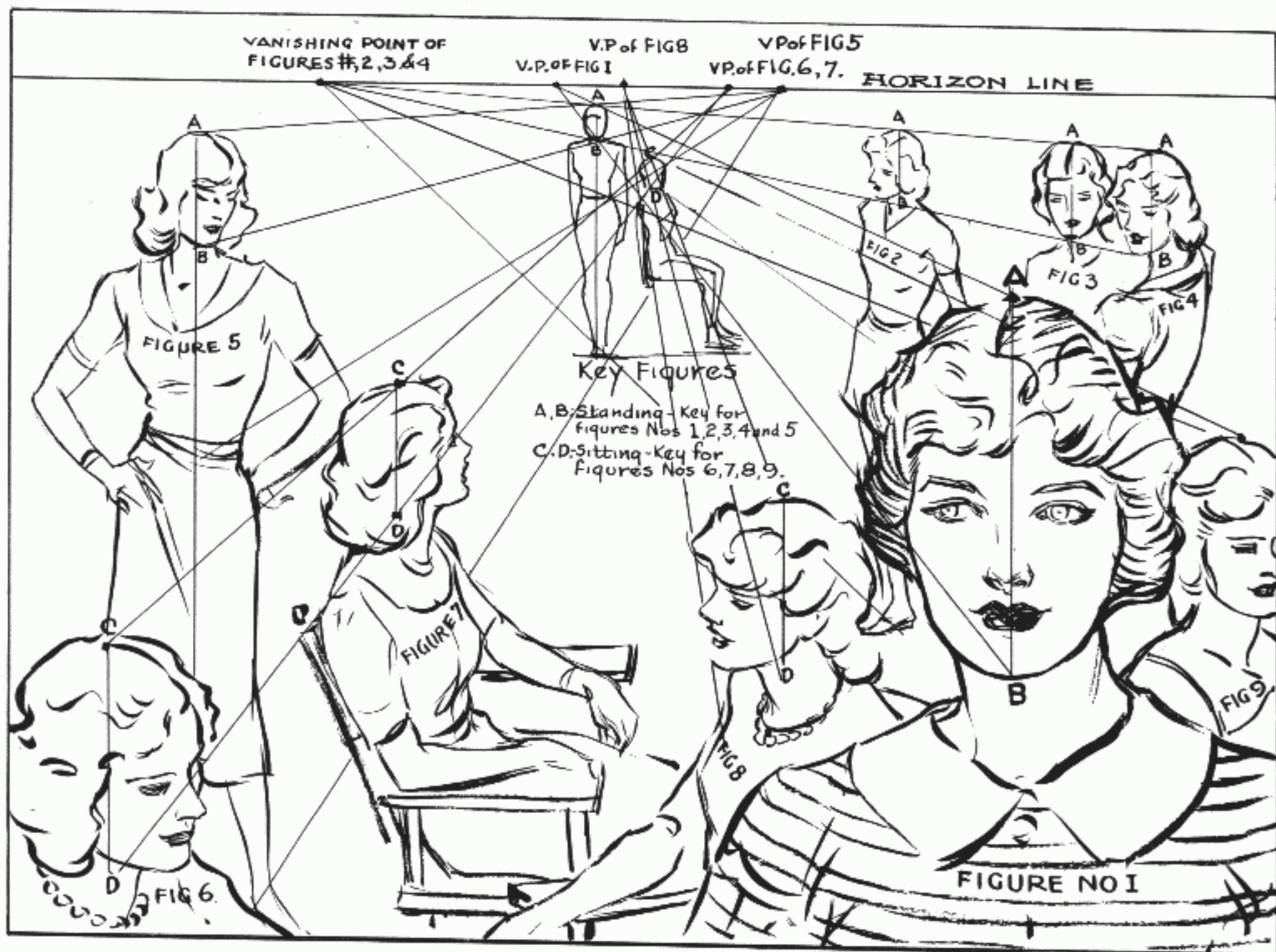
## HOW TO LAY OUT THUMBNAIL SKETCHES FOR FIGURE PLACEMENTS AND SIZES

 <p>From one figure you can get any number</p>	<p>HORIZON MAY BE PLACED ABOVE FIGURES</p>  <p>Take a little off for a woman's figure</p>	 <p>A figure may run out of picture</p>
 <p>One figure is wrong! Explain why.</p>	 <p>For close figure find half of it.</p>	 <p>Here are two levels</p>

# THE JOHN AND MARY PROBLEMS

 <p>John and Mary, how they look if we are sitting near them on the sand.</p>	 <p>The picture changes if we stand. The horizon goes up with us.</p>	 <p>Now if we lie down the horizon drops too. The perspective changes.</p>	 <p>We walk backward and upward on the beach. Horizon rises above, now.</p>
 <p>If we get beneath them so does the horizon. The figures change again.</p>	 <p>Now the Horizon moves up beyond the picture. But it still affects figures.</p>	 <p>Even when we see them from nearly directly overhead. No matter</p>	 <p>where we are, every figure is affected by our own eye level, or "my Horizon"</p>
<p>SOME THINGS THAT MAY HAPPEN WHEN FIGURES ARE NOT RELATED TO A SINGLE TRUE HORIZON</p>			
 <p>The figures appear tipped</p>	 <p>or somehow wrong -</p>	 <p>John may be falling - or</p>	 <p>Mary doing gymnastics</p>
 <p>Mary gets too big - or she</p>	 <p>may get too small - or</p>	 <p>appear to be diving -</p>	<p><b>YOUR DRAWING IS REJECTED AND NO ONE REALLY SEEMS TO KNOW WHAT IS WRONG</b></p> <p>Thus endeth John and Mary.</p>

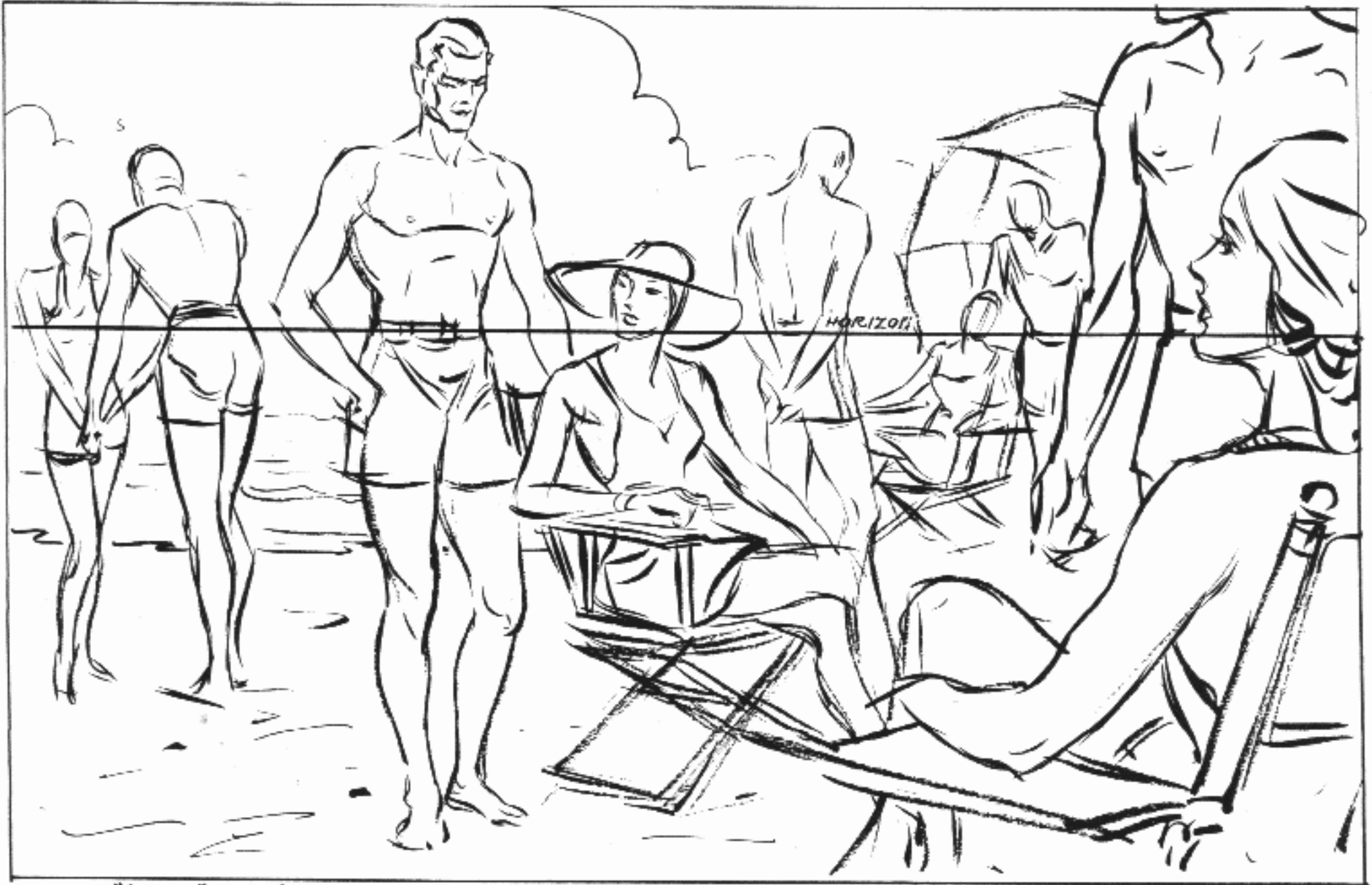
# FINDING PROPORTION AT ANY SPOT IN YOUR PICTURE



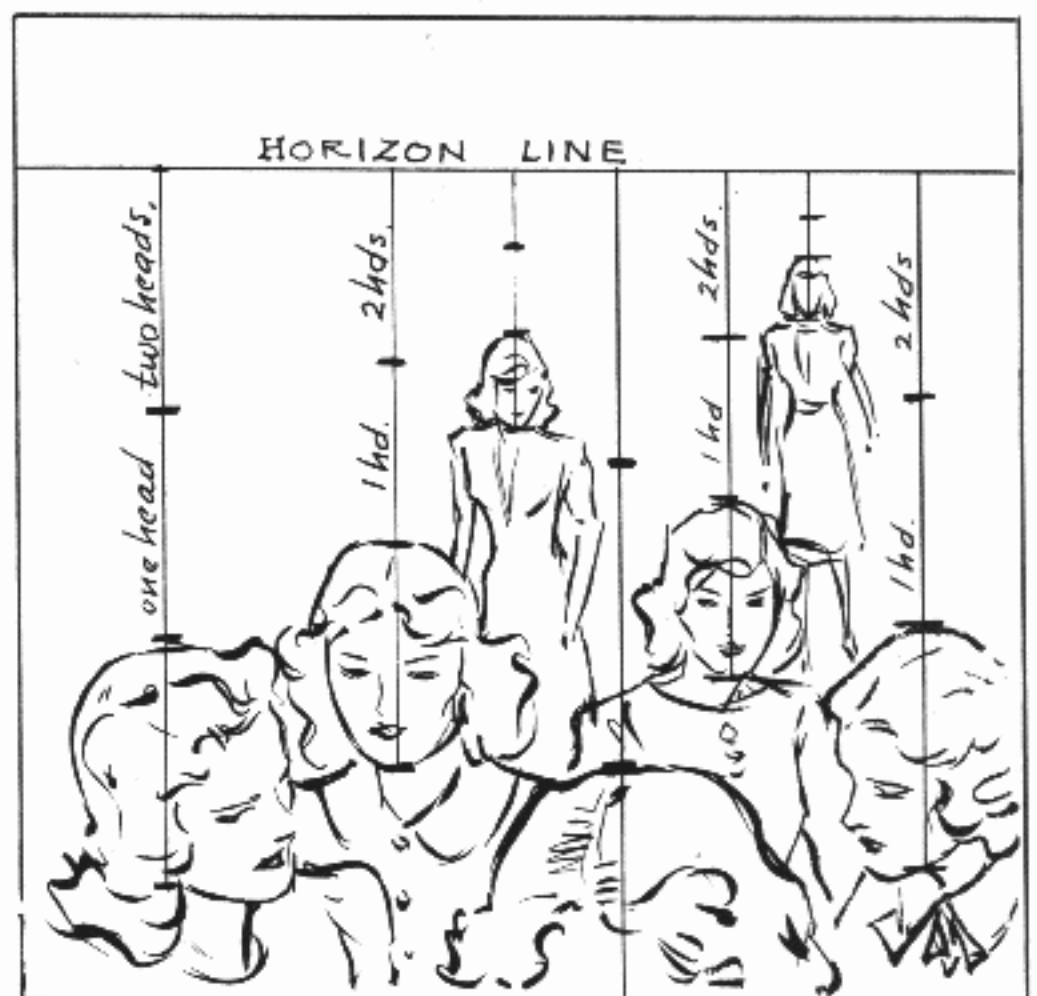
Many artists have difficulty in placing figures in their picture and properly relating them to each other, especially if the complete figure is not shown. The solution is to draw a key figure for standing or sitting poses. Either the whole figure or any part of it can then be scaled with the horizon. AB is taken as the head measurement and applied to all standing figures; CD to the sitting figures. This applies *when all figures are on the same ground plane.* (On page 37 there is an explanation of how to proceed when

the figures are at different levels.) You can place a point anywhere within your space and find the relative size of the figure or portion of the figure at precisely that spot. Obviously everything else should be drawn to the same horizon and scaled so that the figures are relative. For instance, draw a key horse or cow or chair or boat. The important thing is that all figures retain their size relationships, no matter how close or distant. A picture can have only one horizon, and only one station point. The horizon moves up or down with the observer. It is not possible to look over the horizon, for it is constituted by the eye level or lens level of the subject. The horizon on an open, flat plane of land or water is visible. Among hills or indoors it may not be actually visible, but your eye level determines it. If you do not understand perspective, there is a good book on the subject, *Perspective Made Easy*, available at most booksellers.

# "HANGING" FIGURES ON THE HORIZON



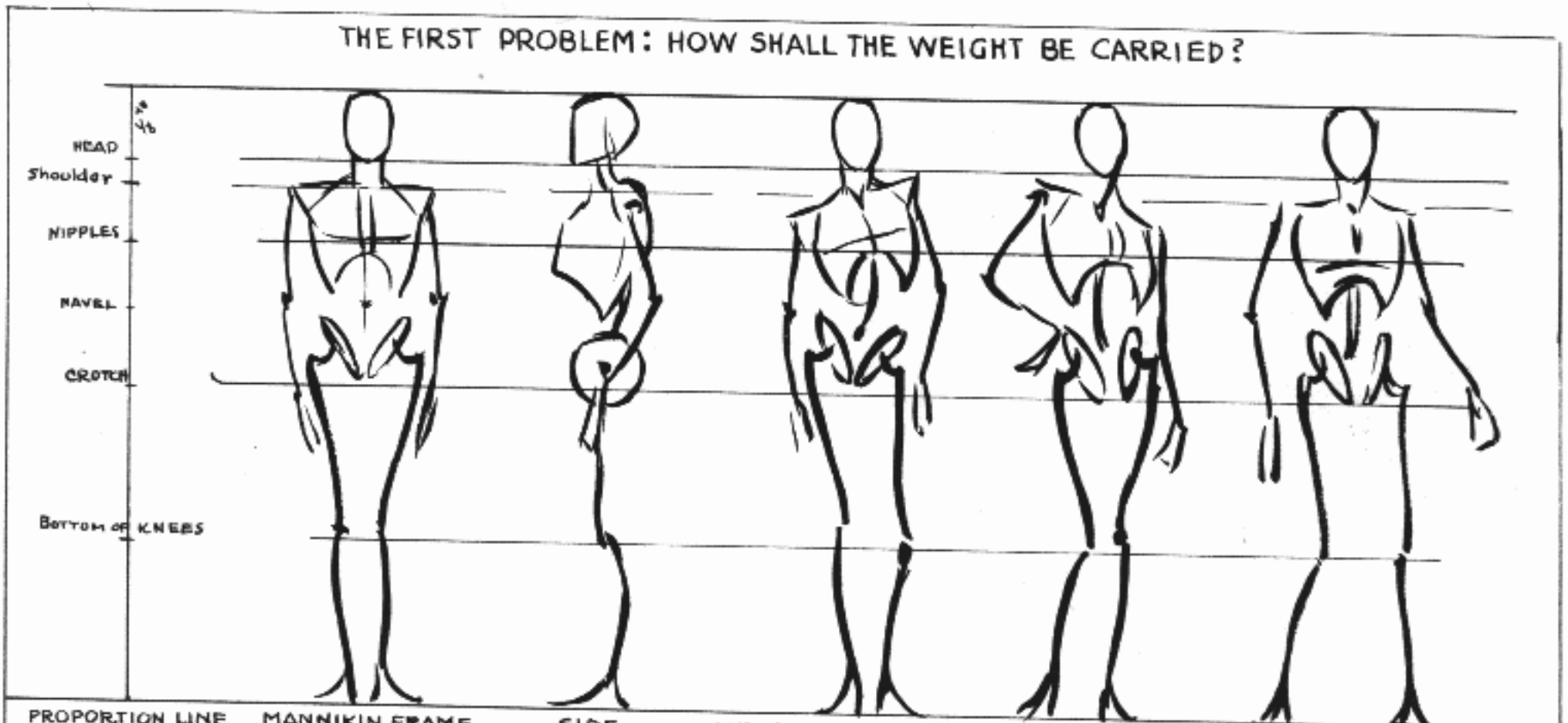
You can "hang" your figures on the Horizon line by making it cut through similar figures in the same place. This keeps them on the same ground plane. Note Horizon cuts men at waist and the seated women at chin. The one standing woman at left is drawn relative to the men. Simple?



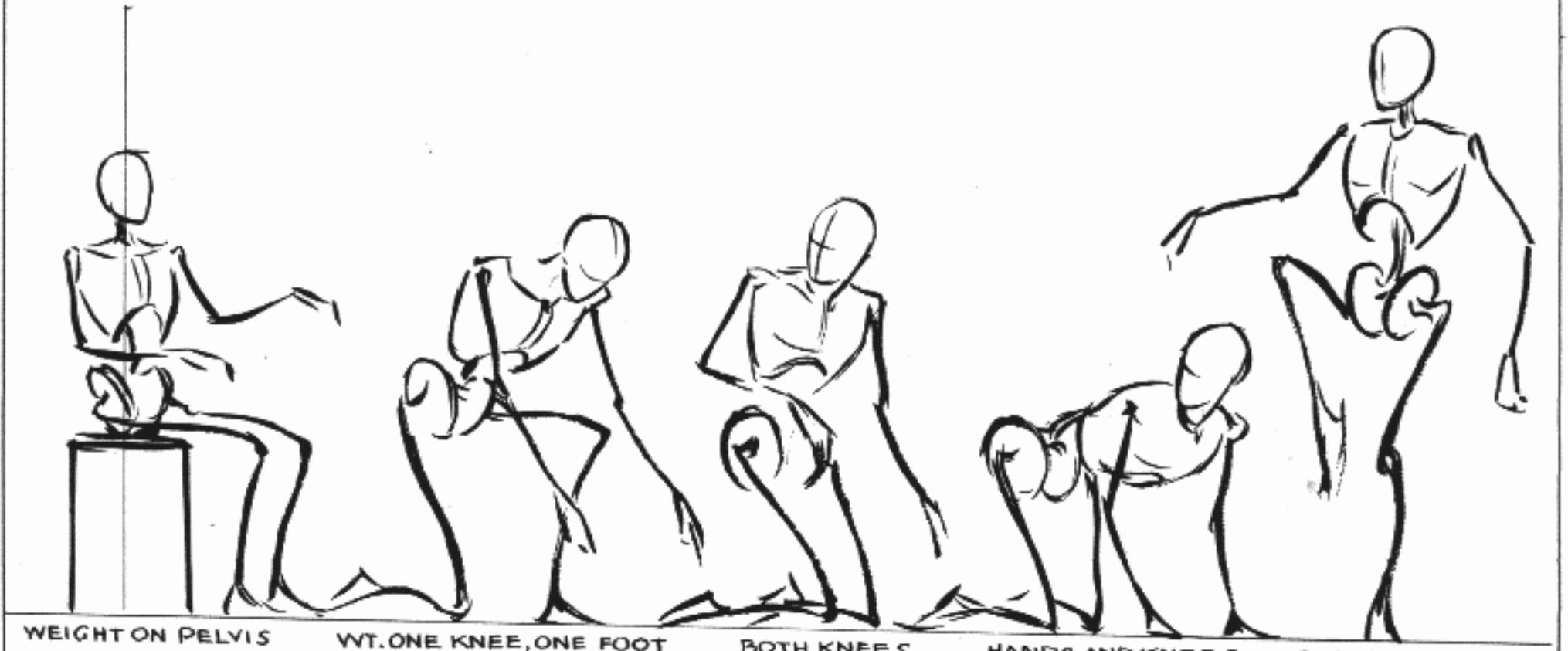
You can also "hang" heads on the Horizon: Here we have measured a proportionate line. In this case it cuts men's heads at the mouth, the women at the eyes. : distance down from the Horizon. I have taken two heads as an optional space.

# WE BEGIN TO DRAW: FIRST THE MANNIKIN FRAME

THE FIRST PROBLEM: HOW SHALL THE WEIGHT BE CARRIED?

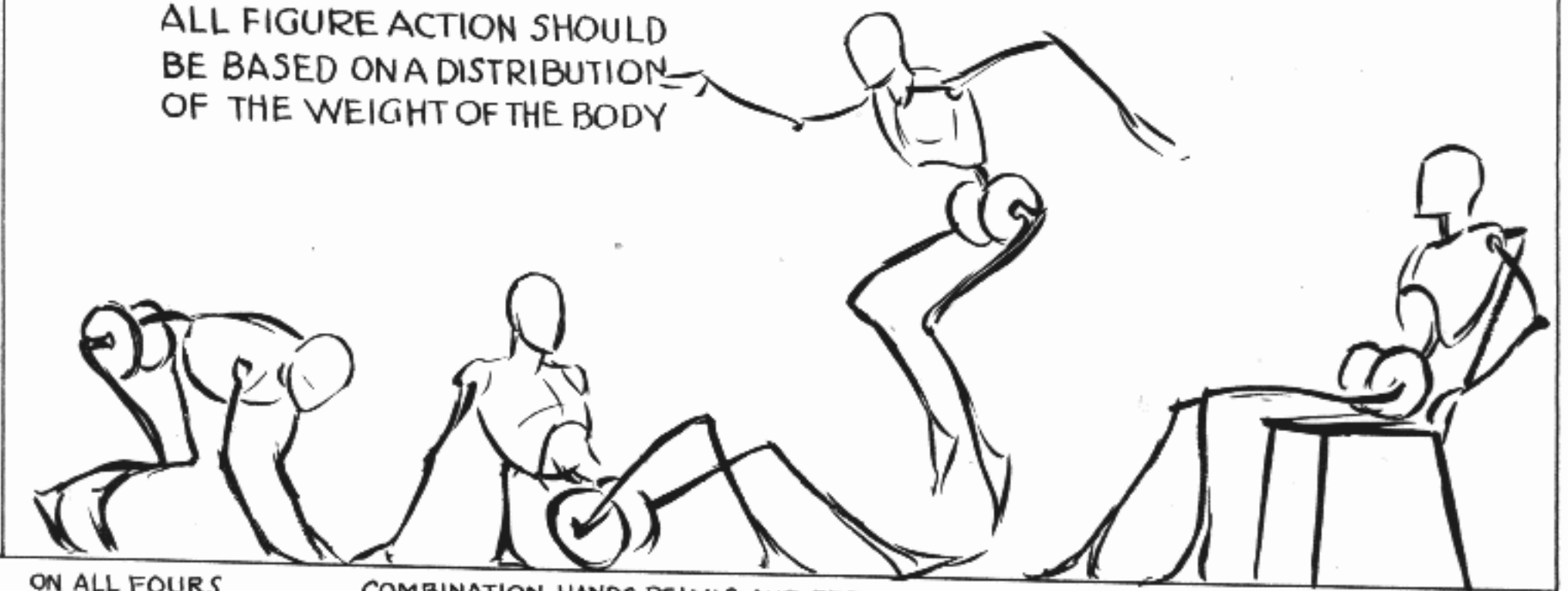


PROPORTION LINE    MANNIKIN FRAME    SIDE    WEIGHT ON RT. FOOT    WT. ON LFT. FOOT    WT. ON BOTH FEET



WEIGHT ON PELVIS    WT. ONE KNEE, ONE FOOT    BOTH KNEES    HANDS AND KNEES    ONE FOOT ONLY

ALL FIGURE ACTION SHOULD BE BASED ON A DISTRIBUTION OF THE WEIGHT OF THE BODY



ON ALL FOURS    COMBINATION HANDS, PELVIS AND FEET    SUSPENDED    BACK AND PELVIS

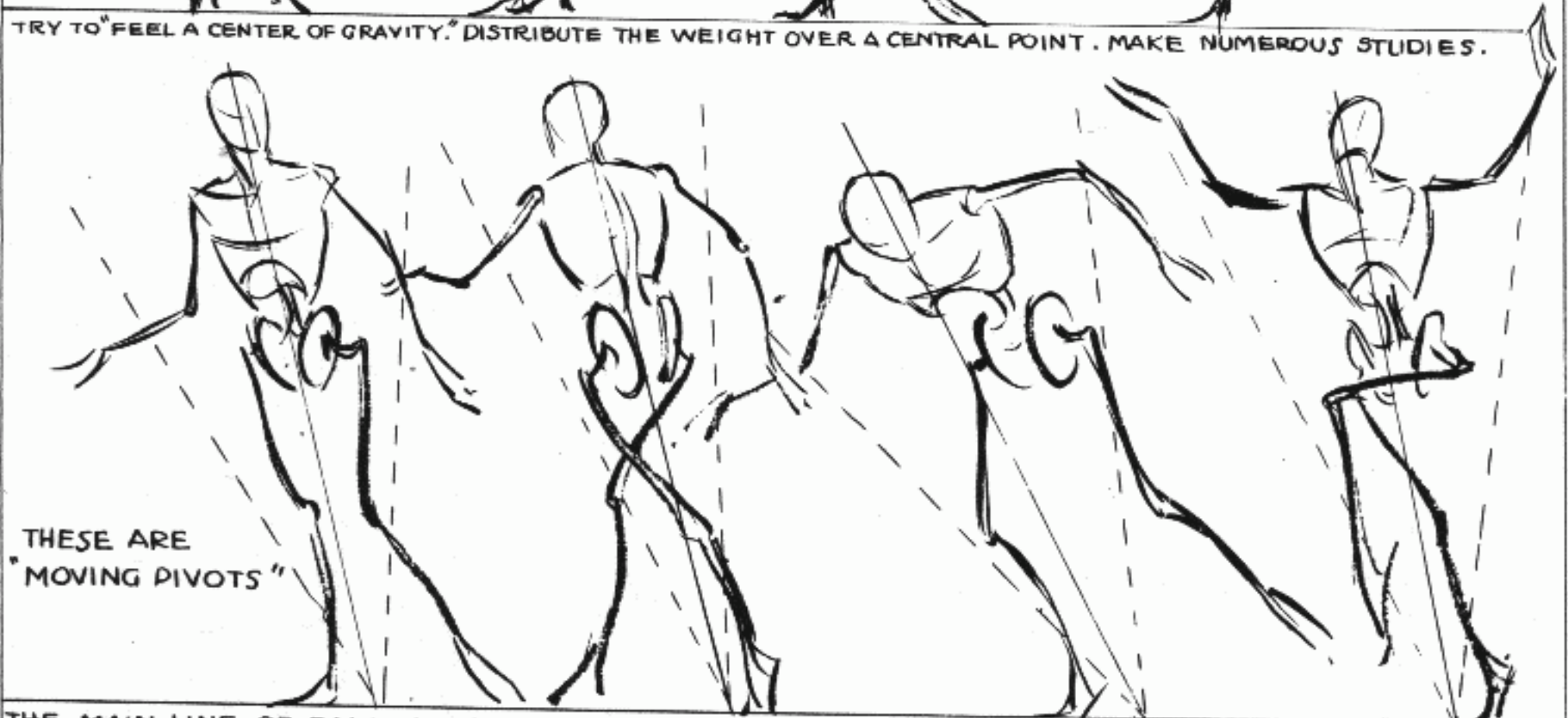
# MOVEMENT IN THE MANNIKIN FRAME

LET US STRIVE FOR LIFE AND ACTION FROM THE VERY BEGINNING. DRAW, DRAW.



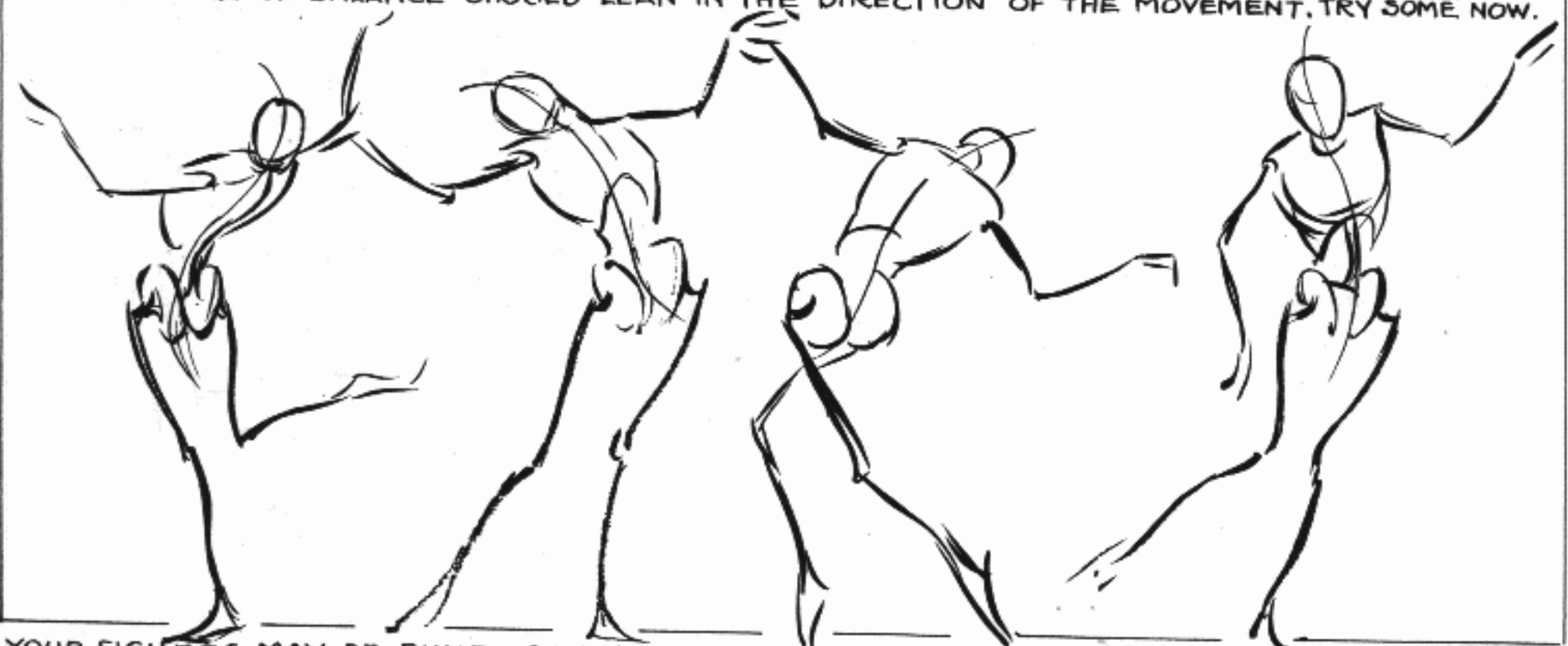
THESE ARE  
"STATIONARY  
PIVOTS"

TRY TO "FEEL A CENTER OF GRAVITY." DISTRIBUTE THE WEIGHT OVER A CENTRAL POINT. MAKE NUMEROUS STUDIES.



THESE ARE  
"MOVING  
PIVOTS"

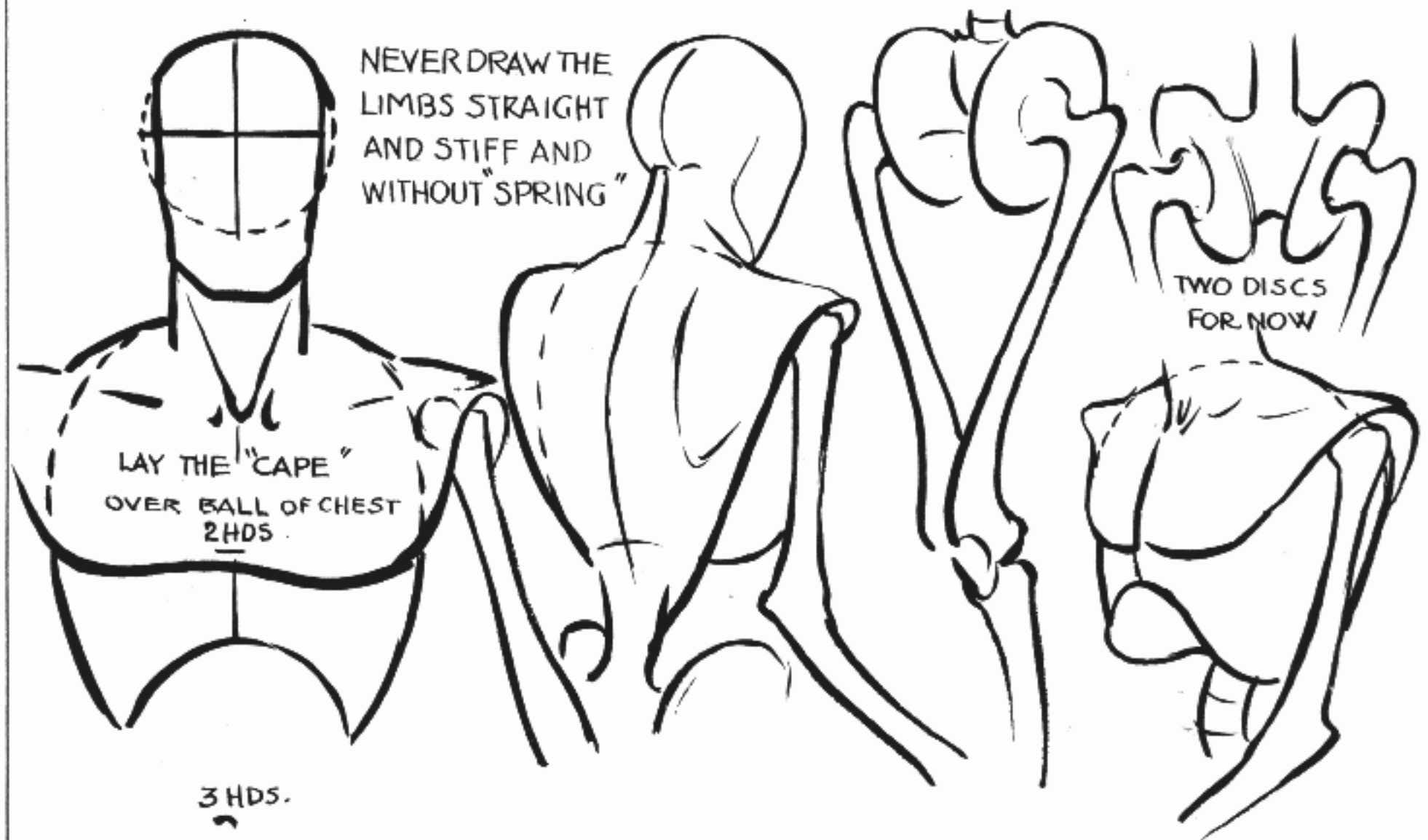
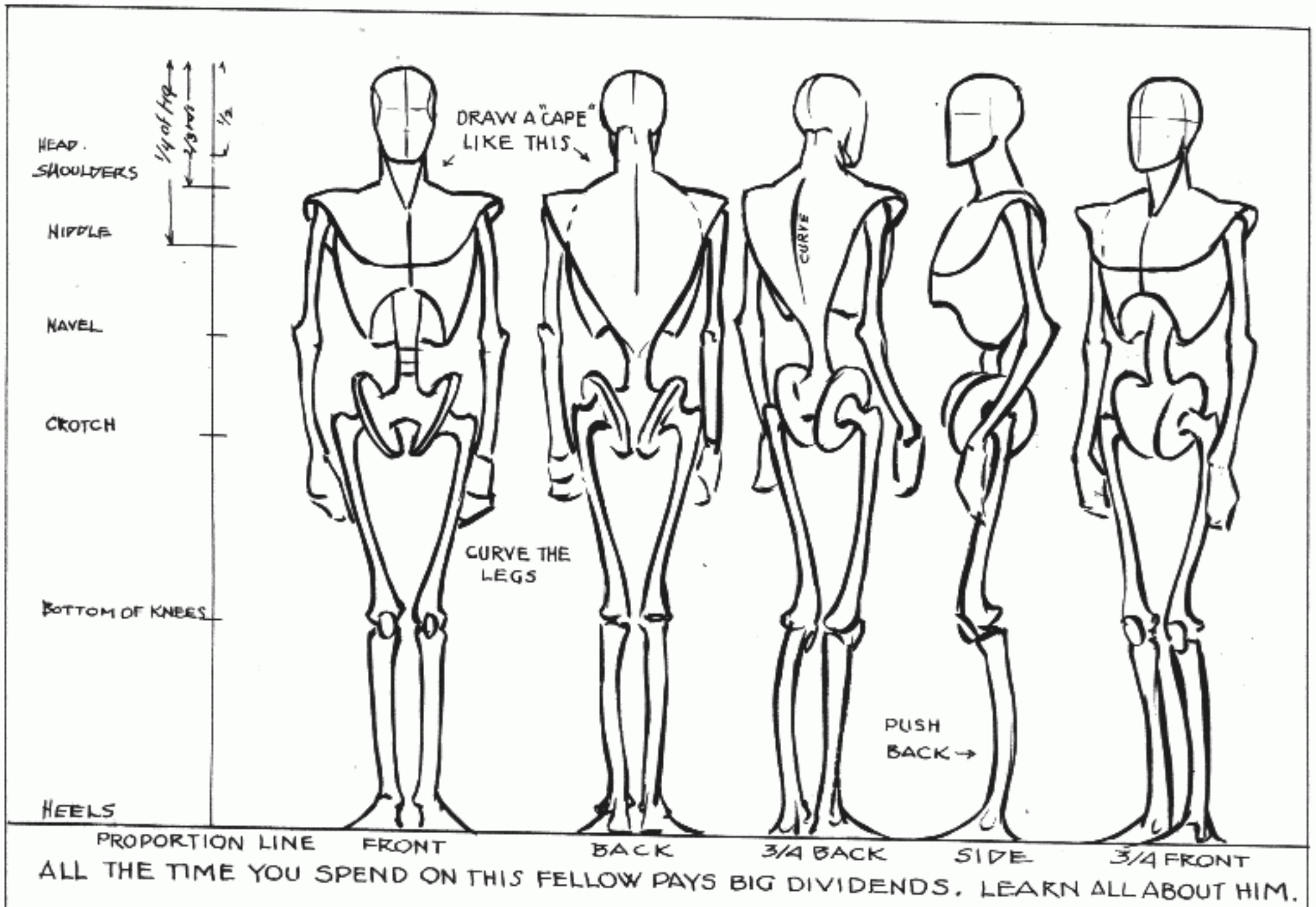
THE MAIN LINE OF BALANCE SHOULD LEAN IN THE DIRECTION OF THE MOVEMENT. TRY SOME NOW.



YOUR FIGURES MAY BE BUILT UPON CURVED LINES FOR MOVEMENT AND GRACE. AVOID RIGHT ANGLES



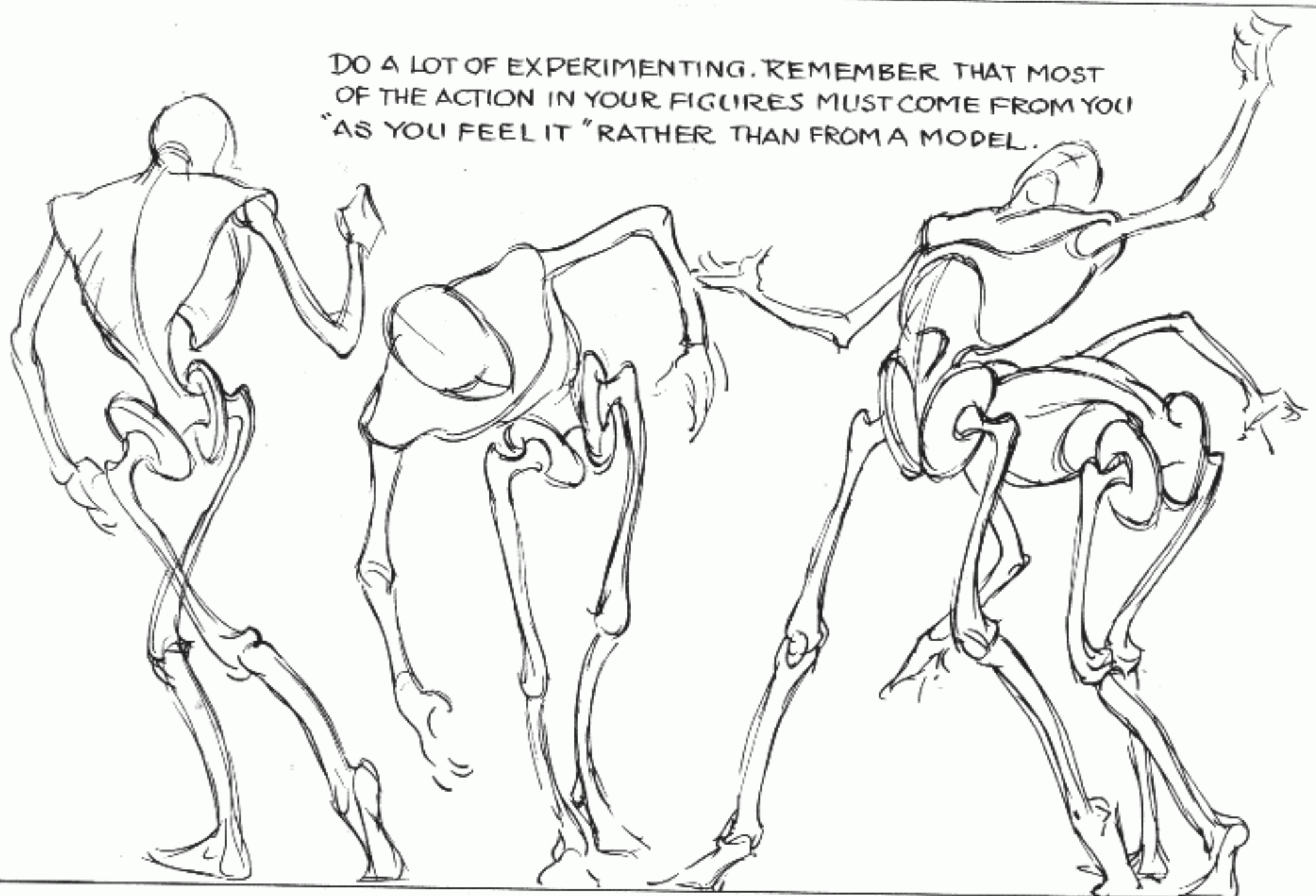
# DETAILS OF THE MANNIKIN FRAME



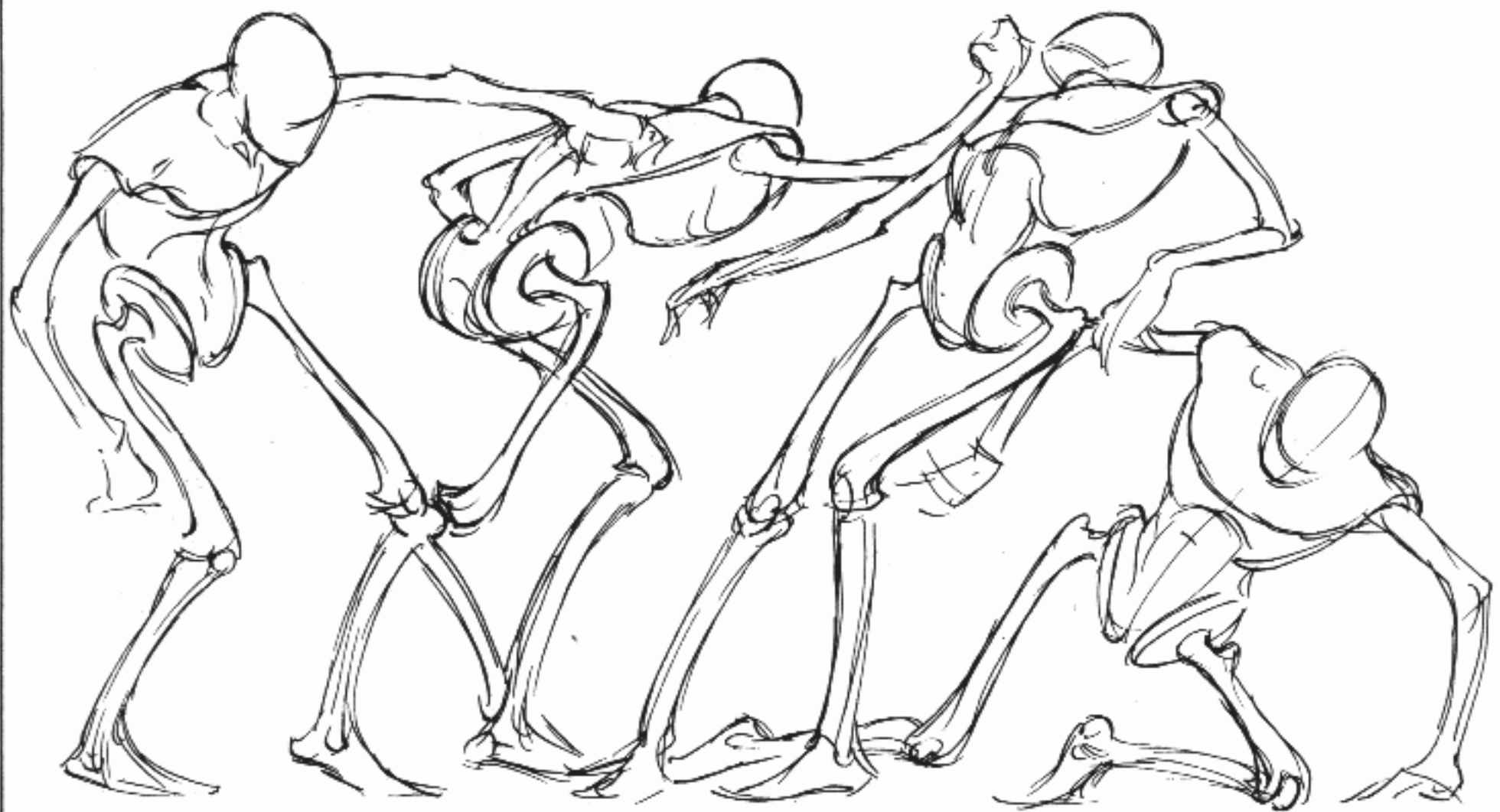
THIS IS A SIMPLIFIED VERSION OF THE ACTUAL FRAME - ALL YOU NEED FOR A START

## EXPERIMENTING WITH THE MANNIKIN FRAME

DO A LOT OF EXPERIMENTING. REMEMBER THAT MOST OF THE ACTION IN YOUR FIGURES MUST COME FROM YOU "AS YOU FEEL IT" RATHER THAN FROM A MODEL.



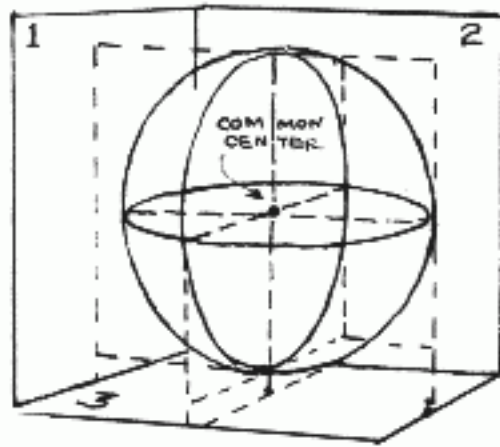
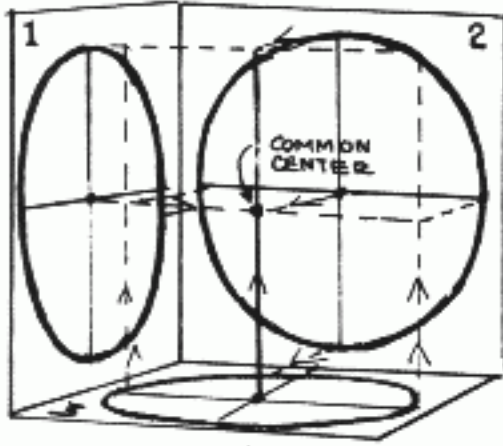
YOU WILL SOON LEARN TO EXPRESS YOURSELF. A VITAL EXPRESSION IS MORE IMPORTANT HERE THAN ACCURACY.



YOU CAN USE THIS TYPE OF SKELETON WHEN PLANNING ROUGHS, LAYOUTS, COMPOSITIONS.

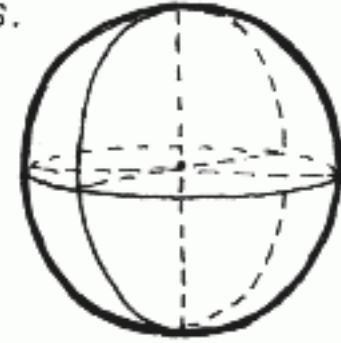
# OUTLINES IN RELATION TO SOLID FORM

A. LET US ASSUME WE HAVE OUTLINES OF THREE CIRCLES SET ON 3 ADJACENT PLANES.

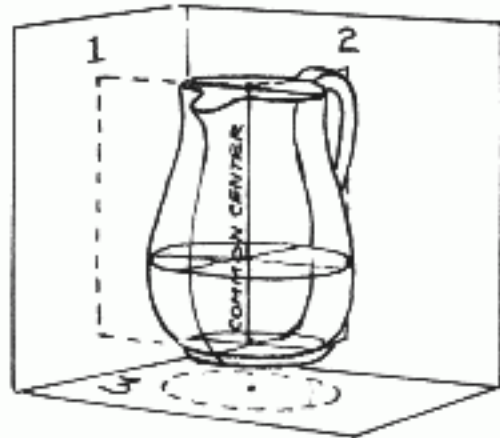
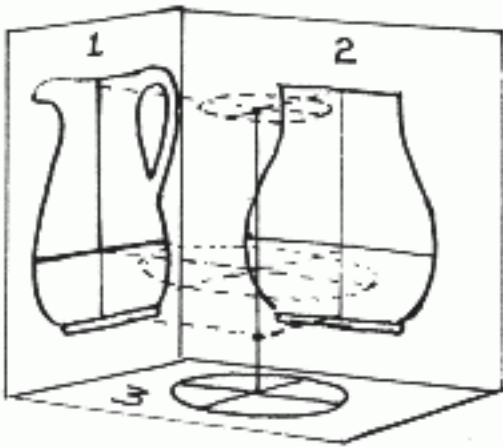


ALL SOLIDS MUST HAVE THESE THREE DIMENSIONS.

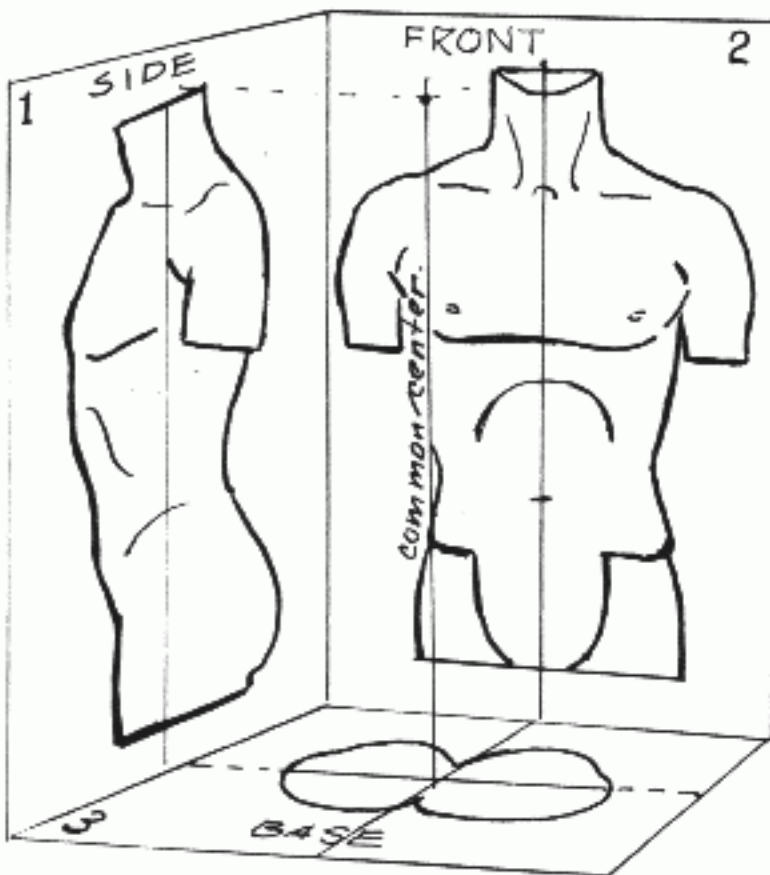
- 1 LENGTH
- 2 BREADTH
- 3 THICKNESS



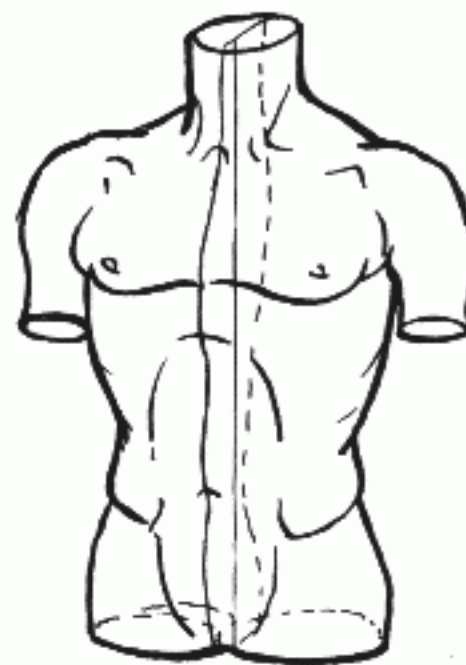
B. BY MOVING CIRCLES FORWARD TO A COMMON CENTER, WE PRODUCE A "SOLID" BALL.  
NOW TAKE A COMMON OBJECT.



THE "OUTLINES" OF EACH PLANE MAY BE VERY DIFFERENT, BUT PUT TOGETHER, FORM THE SOLID.



FLAT



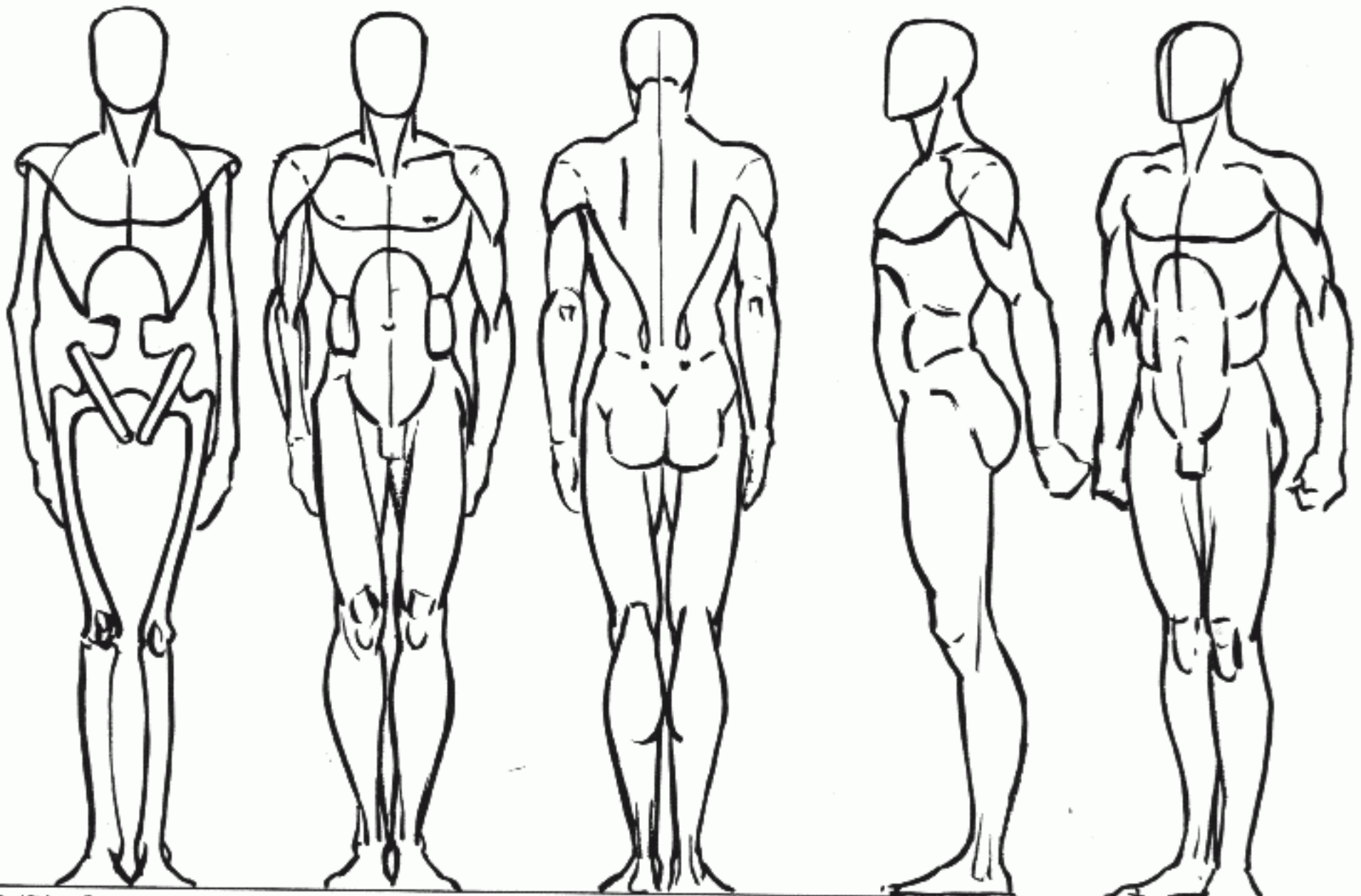
SOLID

SO, IN DRAWING WE MUST ALWAYS TRY TO "FEEL" THE MIDDLE CONTOURS AS WELL AS THE EDGES. THE OUTLINES ALONE CAN SUGGEST SOLIDITY. WATCH HOW EDGES PASS ONE ANOTHER.

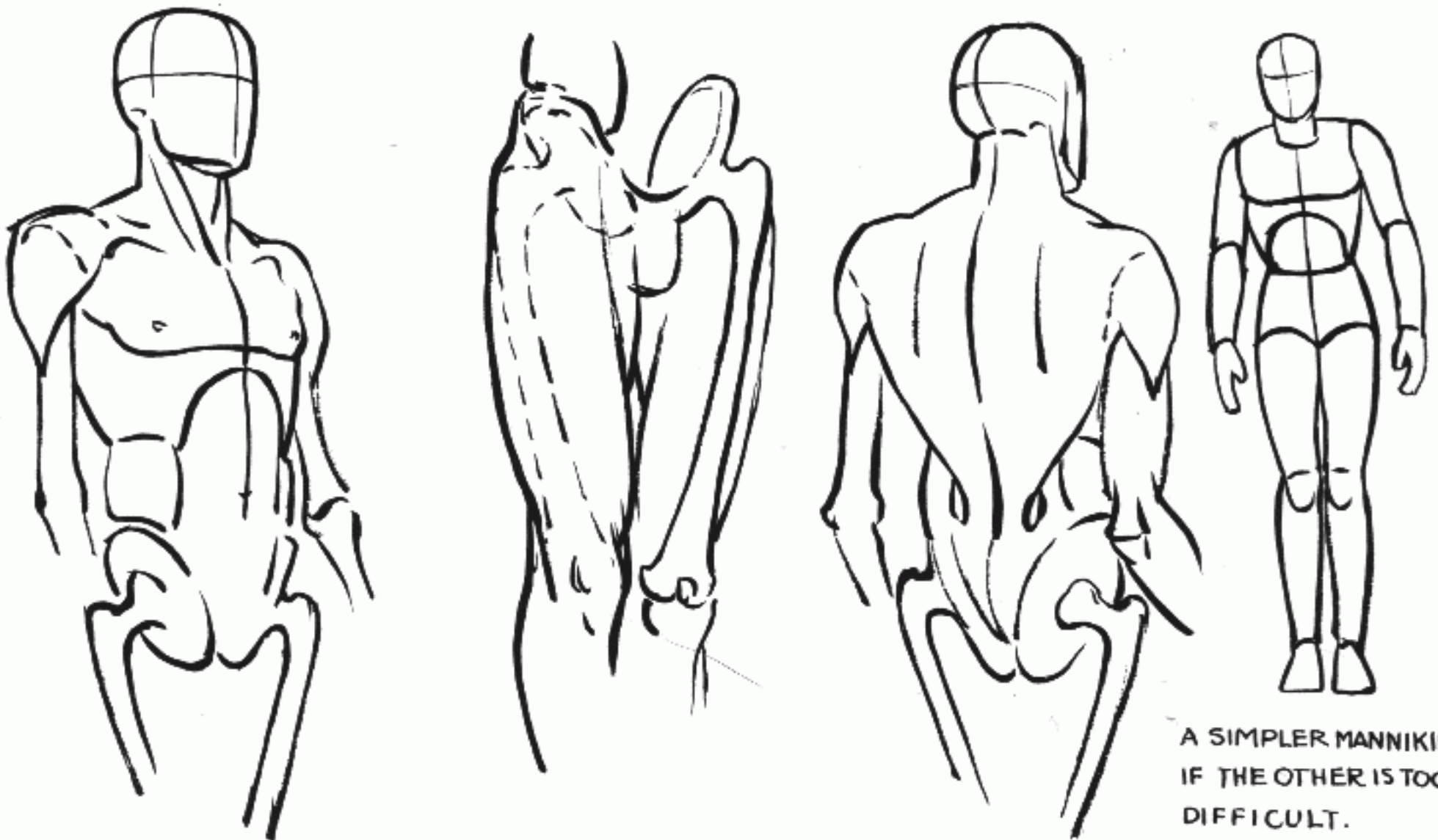
THIS WILL NOT BE EASY UNTIL YOU BECOME ABLE TO "THINK ALL AROUND" THE THING YOU HAPPEN TO BE DRAWING, TRULY KNOWING ALL OF THE FORM.

# ADDING BULK TO THE FRAME

THE GROUPS OF MUSCLES SIMPLIFIED.



DEVELOPING THE PREVIOUS FRAME WITH SIMPLIFIED MUSCLE GROUPS LAID ON TOP.



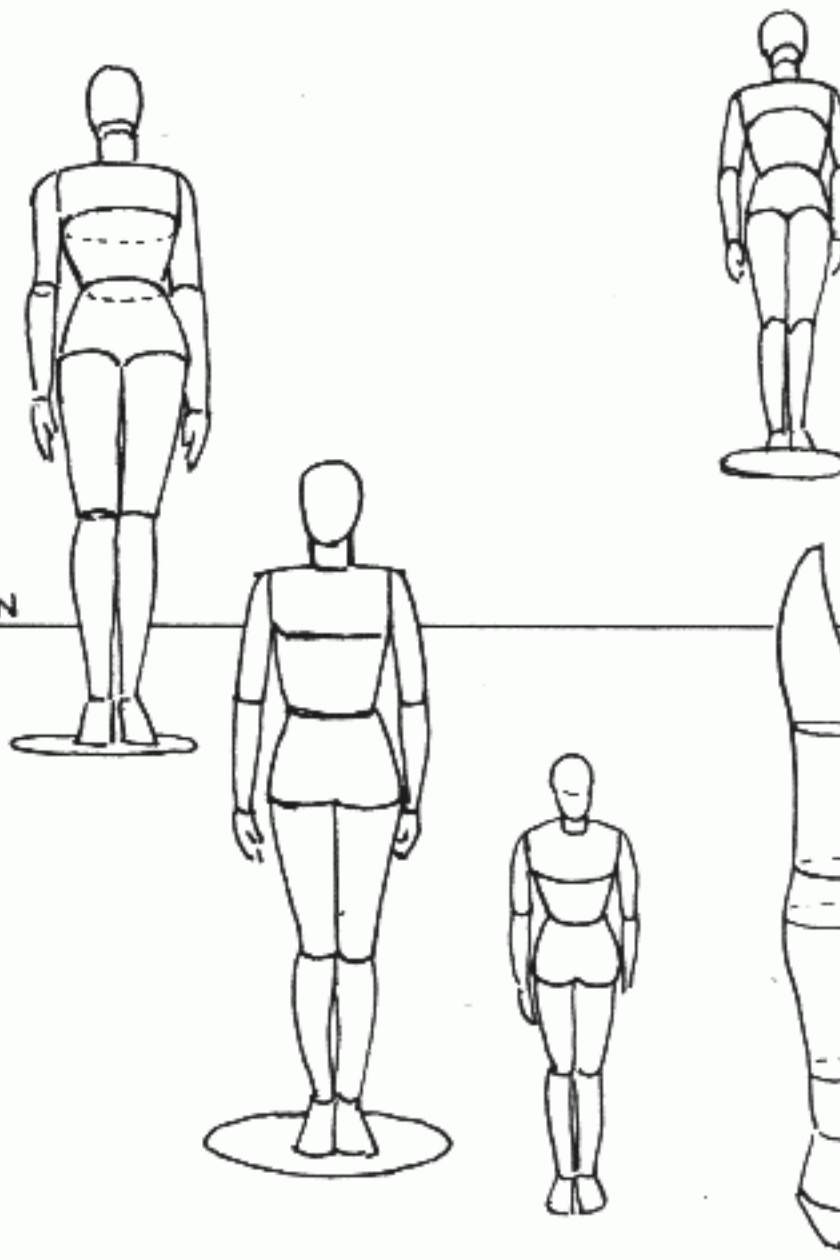
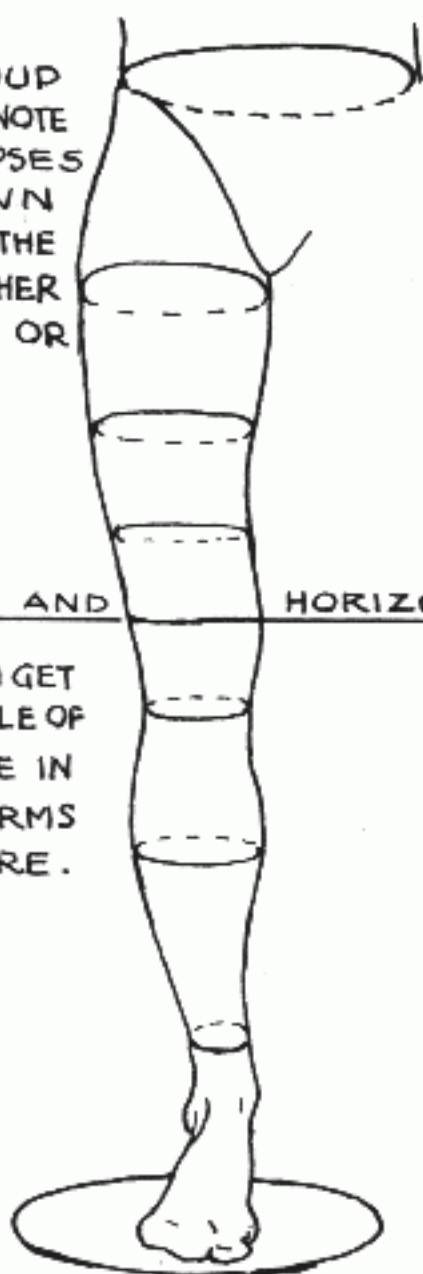
A SIMPLER MANNIKIN  
IF THE OTHER IS TOO  
DIFFICULT.

WE WILL STUDY THE "ACTUAL" BONE AND MUSCLE CONSTRUCTION LATER. GET THIS.

# ADDING PERSPECTIVE TO THE SOLID MANNIKIN



HERE IS A GROUP OF CYLINDERS. NOTE HOW THE ELLIPSES NARROW DOWN AS THEY NEAR THE EYE LEVEL, EITHER FROM ABOVE OR BELOW.

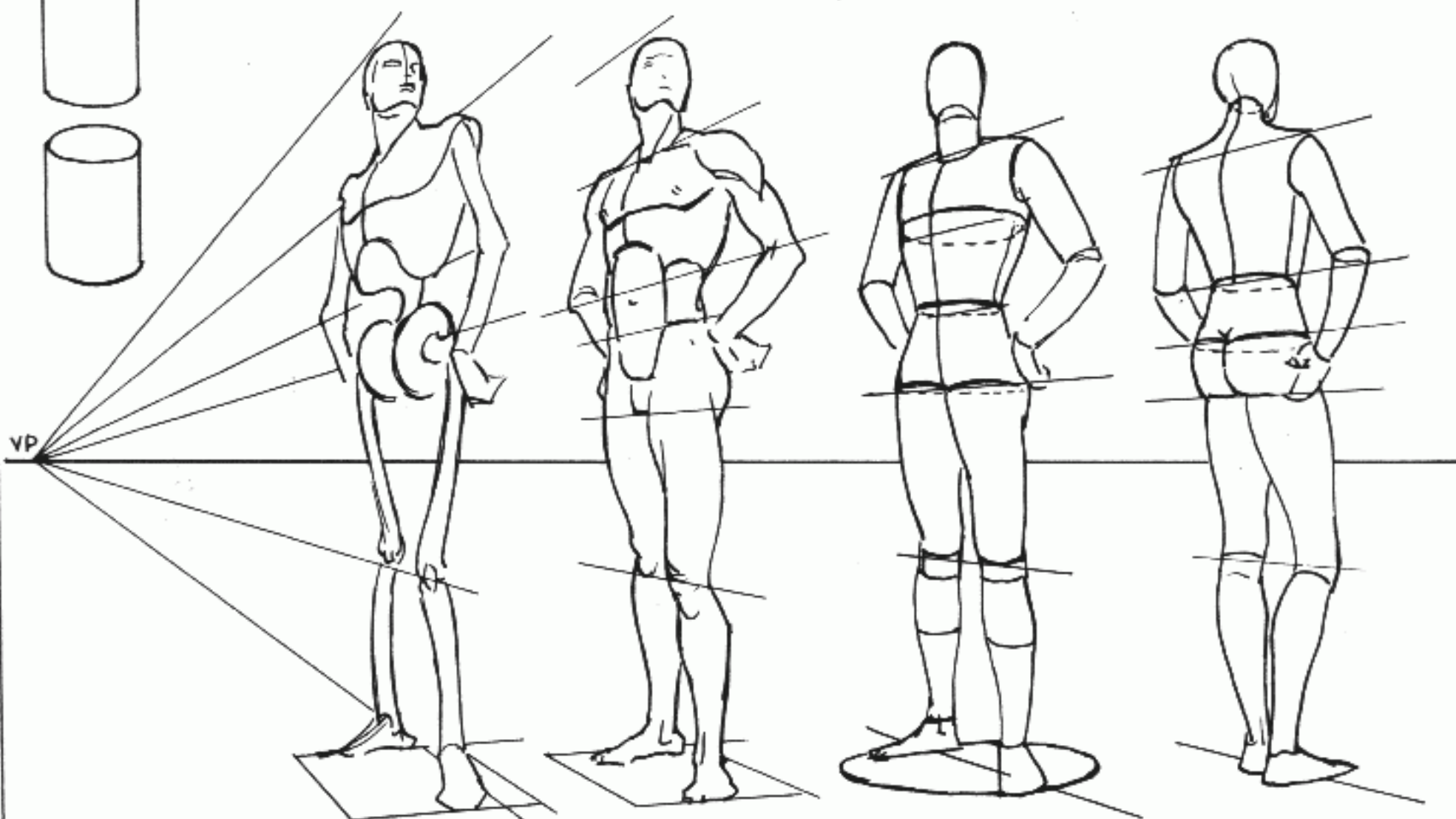


EYE LEVEL AND HORIZON

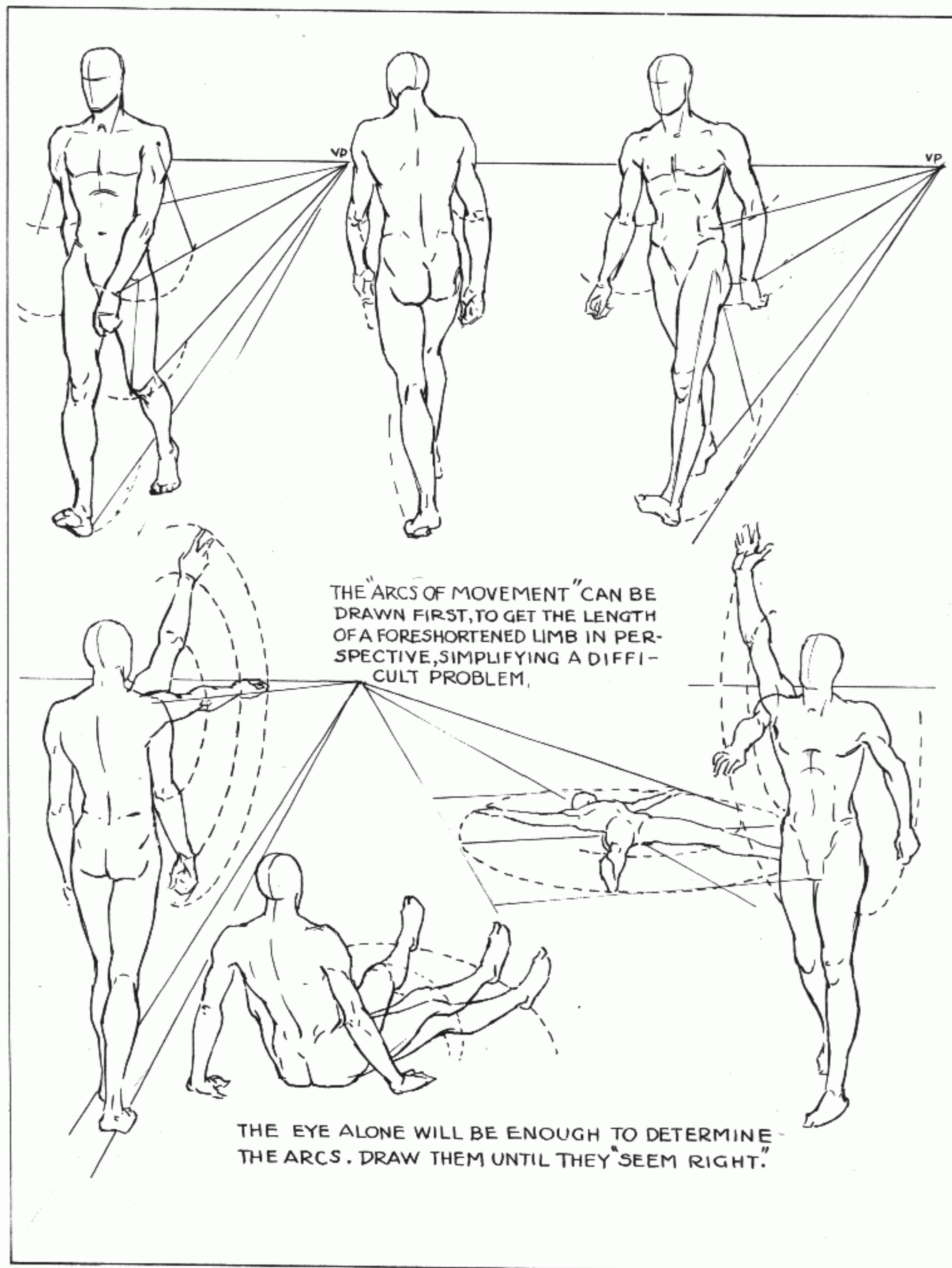


FROM THIS YOU GET THE PRINCIPLE OF PERSPECTIVE IN THE ROUND FORMS ON THE FIGURE.

TRY DRAWING YOUR MANNIKIN FIGURE TO THE HORIZON

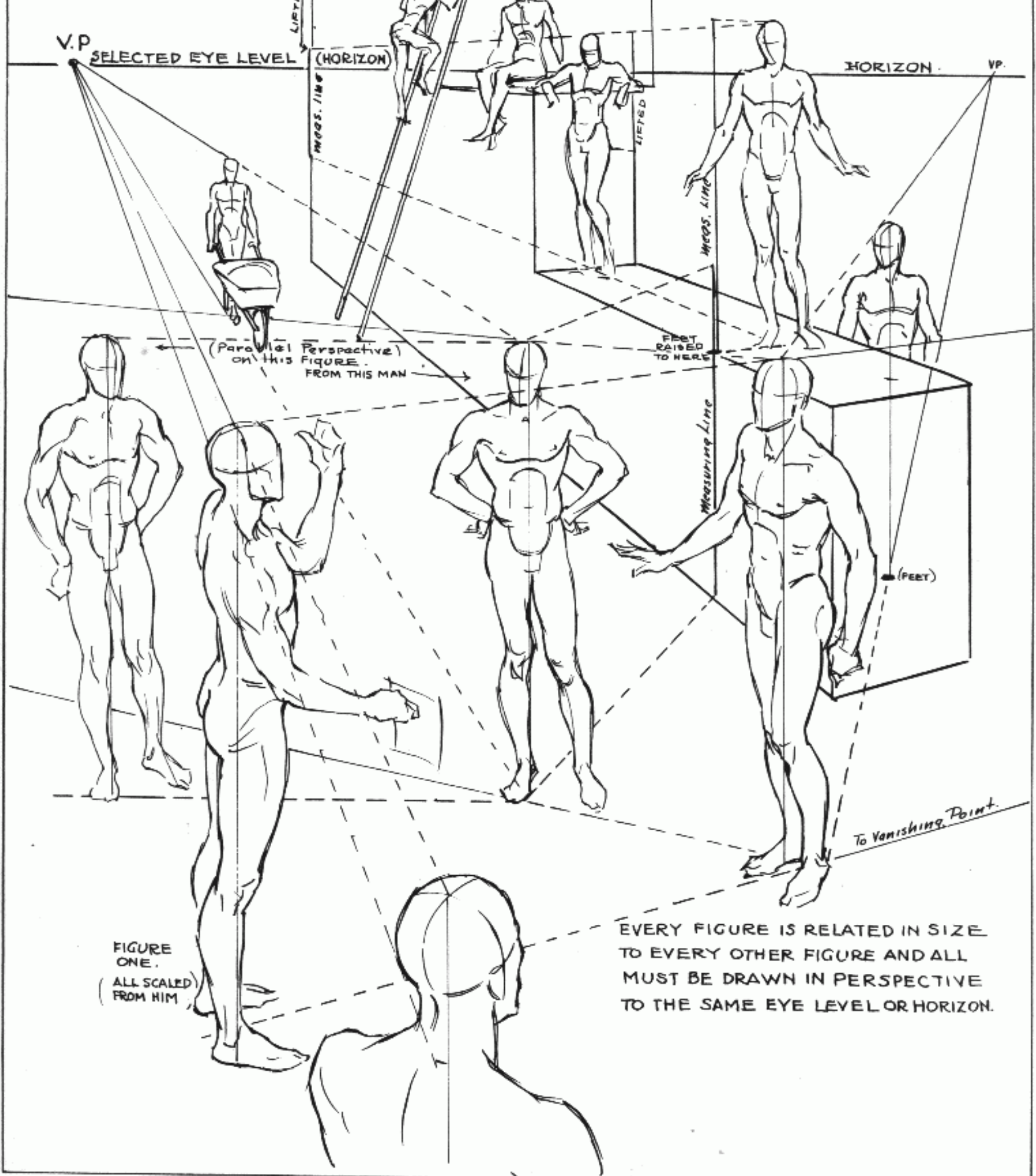


# ARCS OF MOVEMENT IN PERSPECTIVE

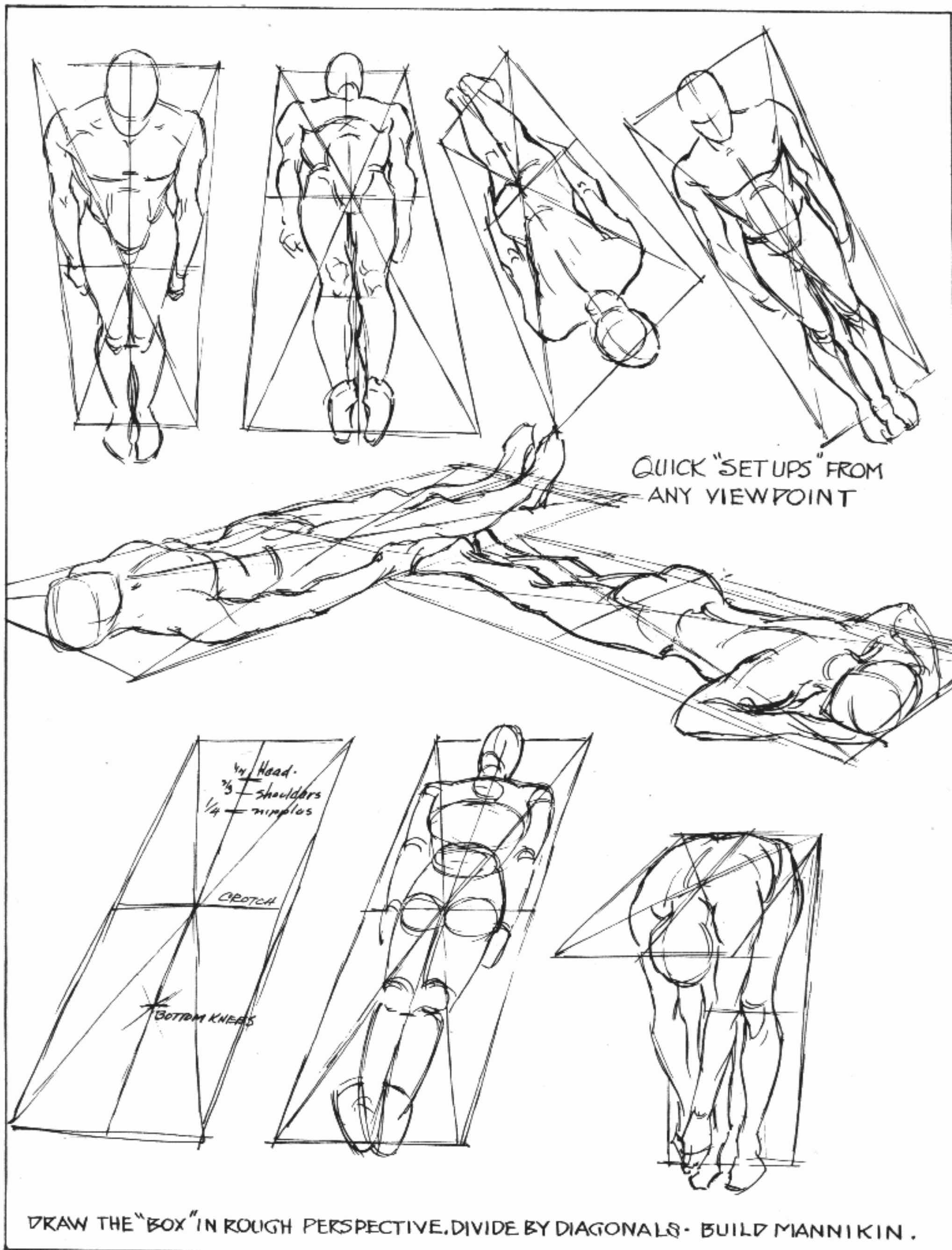


# PLACING THE MANNIKIN AT ANY SPOT OR LEVEL

IF YOU DO NOT UNDERSTAND PERSPECTIVE, IT IS ADVISED TO GET A GOOD BOOK ON THE SUBJECT. YOU MUST KNOW IT EVENTUALLY TO SUCCEED. YOU CANNOT SET UP A GOOD DRAWING WITHOUT IT.



# DRAWING THE MANNIKIN FROM ANY VIEWPOINT

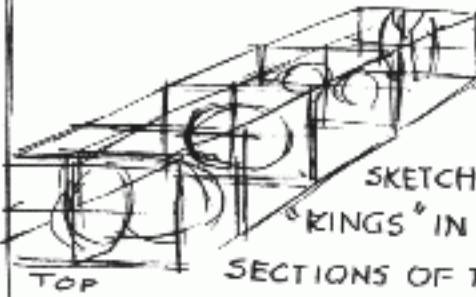
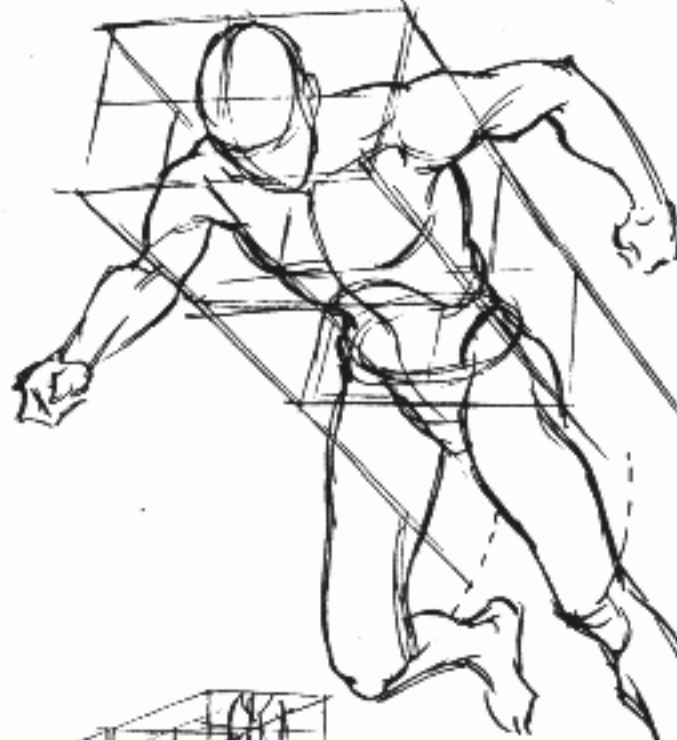
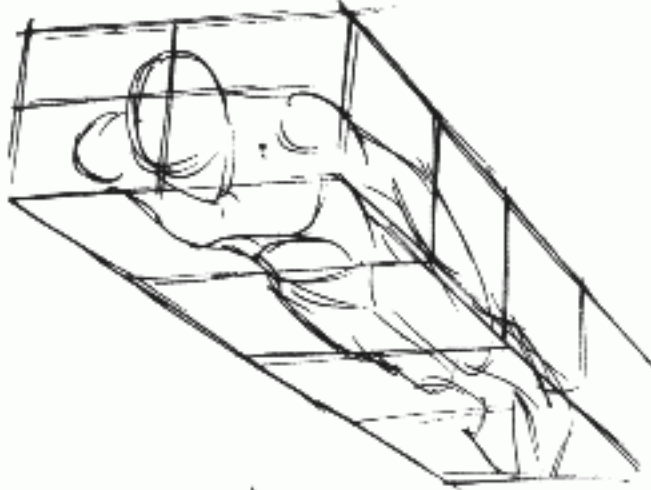
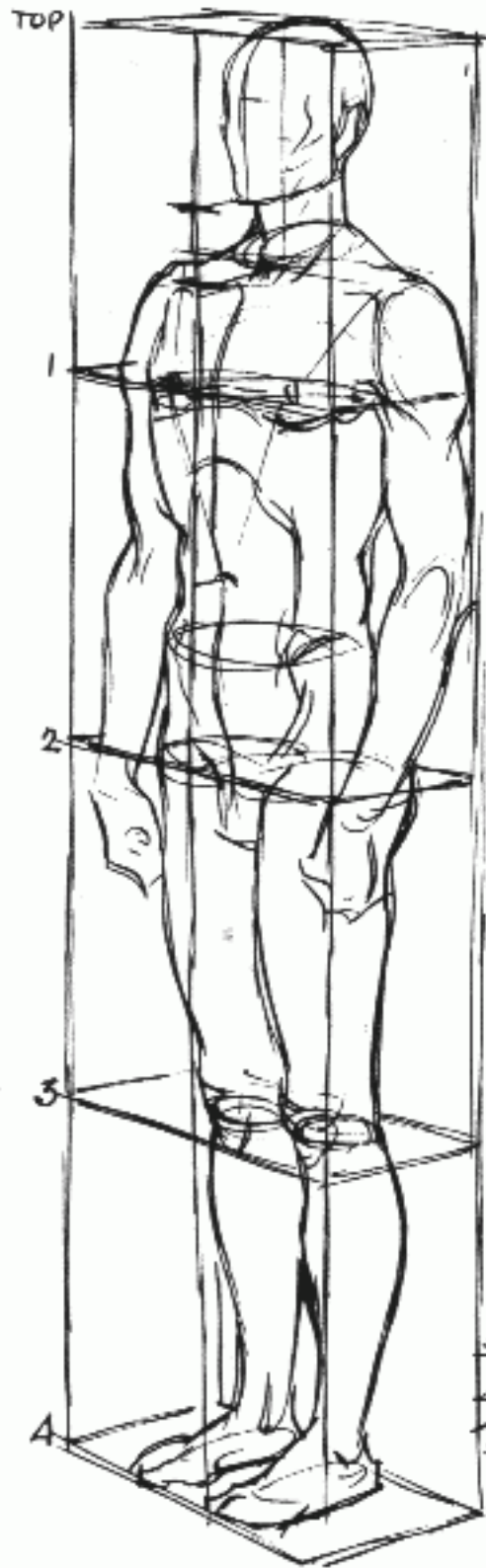


QUICK "SET UPS" FROM ANY VIEWPOINT

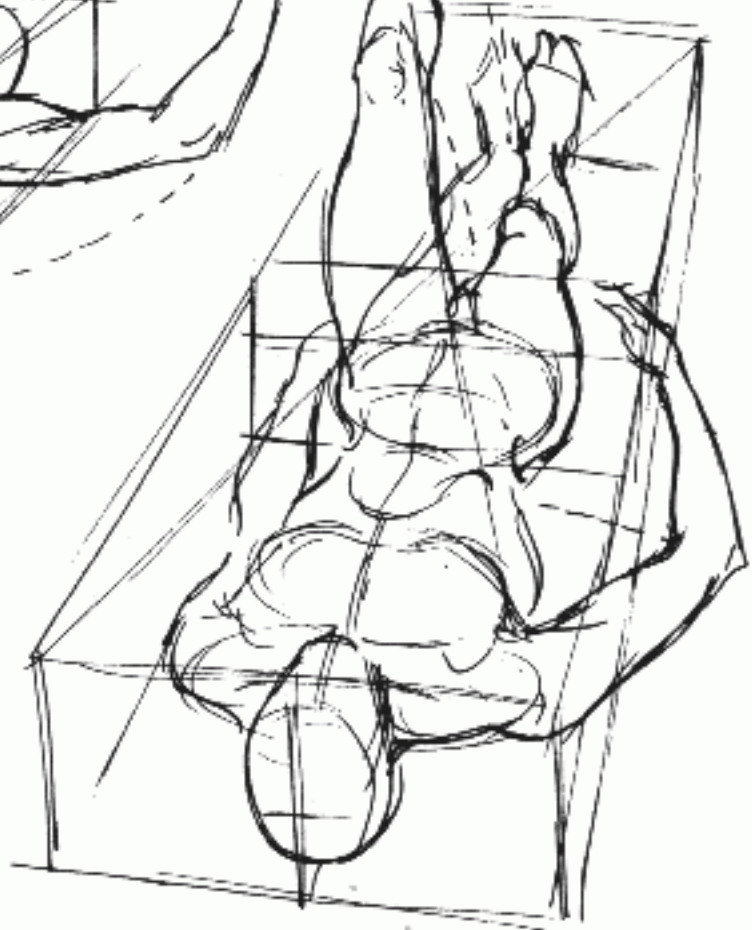
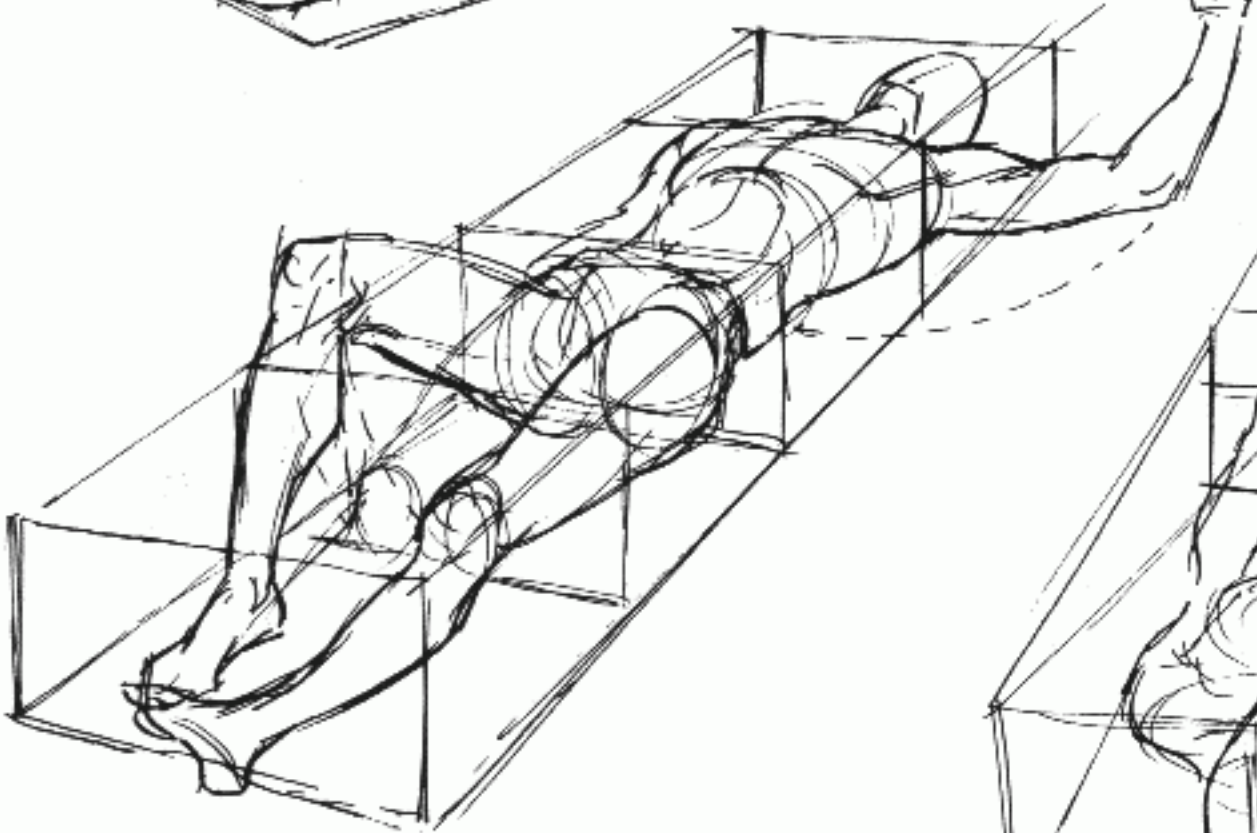
DRAW THE "BOX" IN ROUGH PERSPECTIVE. DIVIDE BY DIAGONALS. BUILD MANNIKIN.



# COMBINING ARCS OF MOVEMENT WITH THE BOX



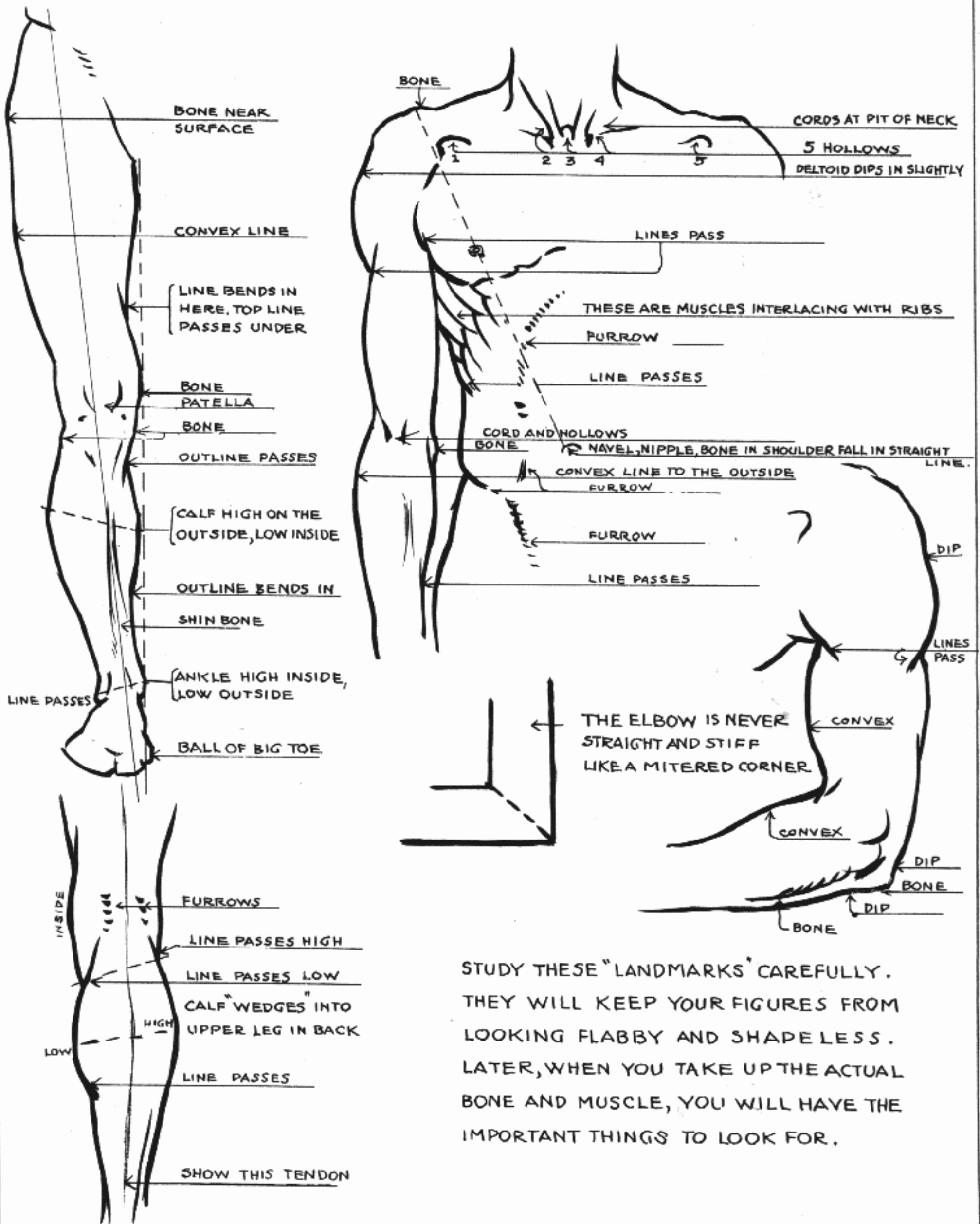
SKETCH YOUR  
"KINGS" IN THE 4  
SECTIONS OF THE BOX.



THINK IN TERMS OF THE SOLID.

# LANDMARKS YOU SHOULD KNOW

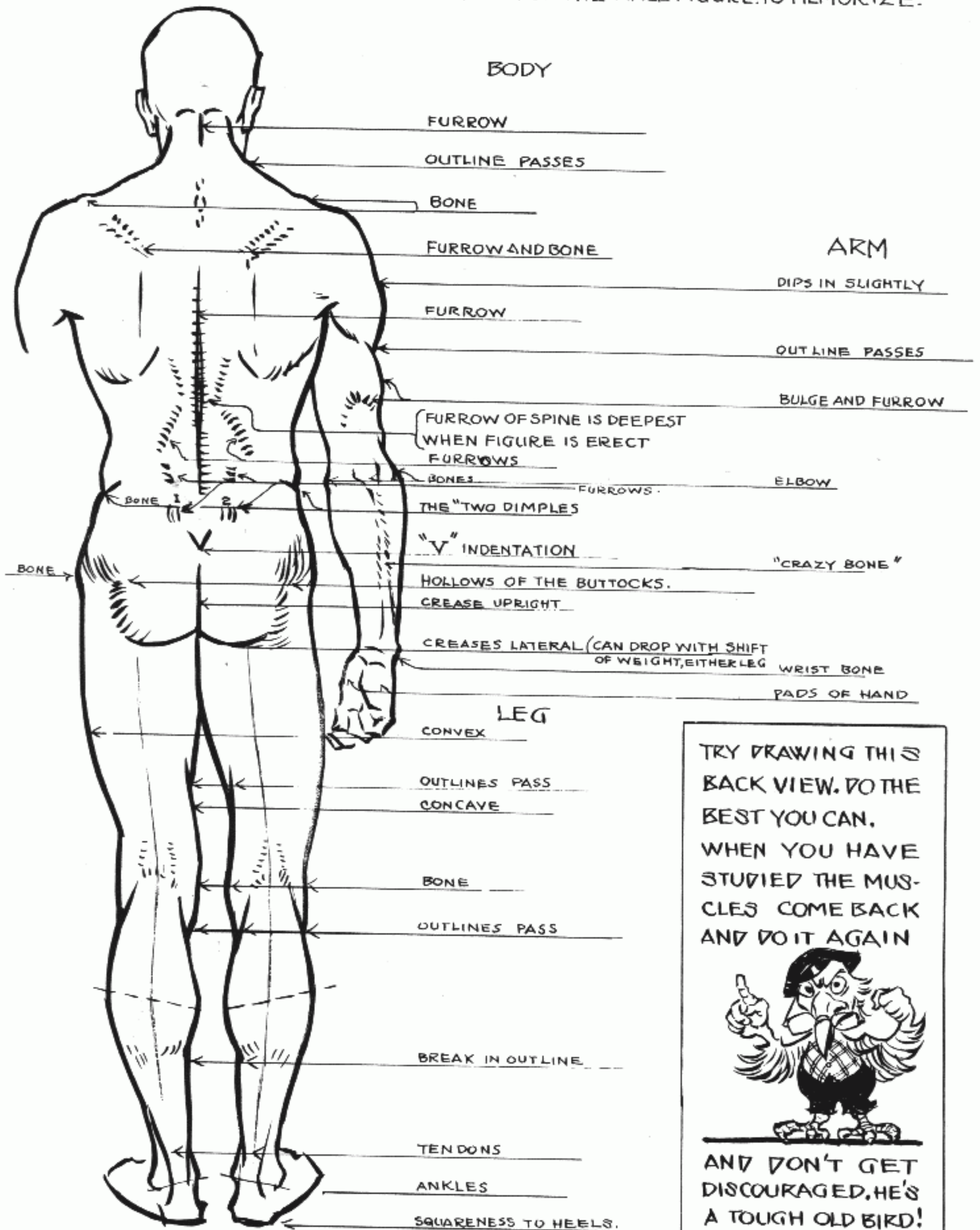
SURFACE CHARACTERISTICS THAT GIVE "PUNCH" TO THE FIGURE DRAWN WITHOUT A MODEL



STUDY THESE "LANDMARKS" CAREFULLY. THEY WILL KEEP YOUR FIGURES FROM LOOKING FLABBY AND SHAPELESS. LATER, WHEN YOU TAKE UP THE ACTUAL BONE AND MUSCLE, YOU WILL HAVE THE IMPORTANT THINGS TO LOOK FOR.

# LANDMARKS YOU SHOULD KNOW

SURFACE CHARACTERISTICS ON THE BACK OF THE MALE FIGURE. TO MEMORIZE.

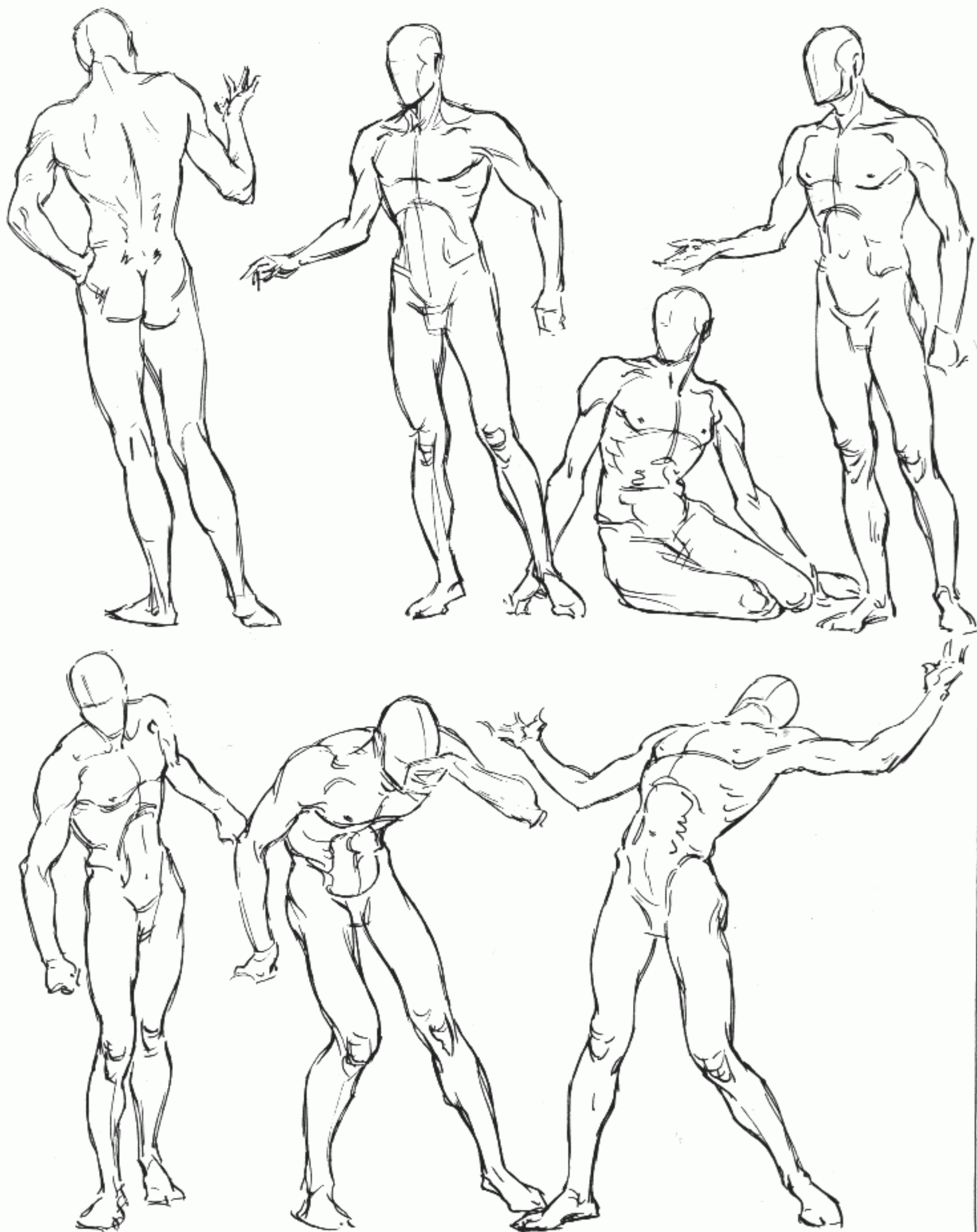


TRY DRAWING THIS BACK VIEW. DO THE BEST YOU CAN. WHEN YOU HAVE STUDIED THE MUSCLES COME BACK AND DO IT AGAIN



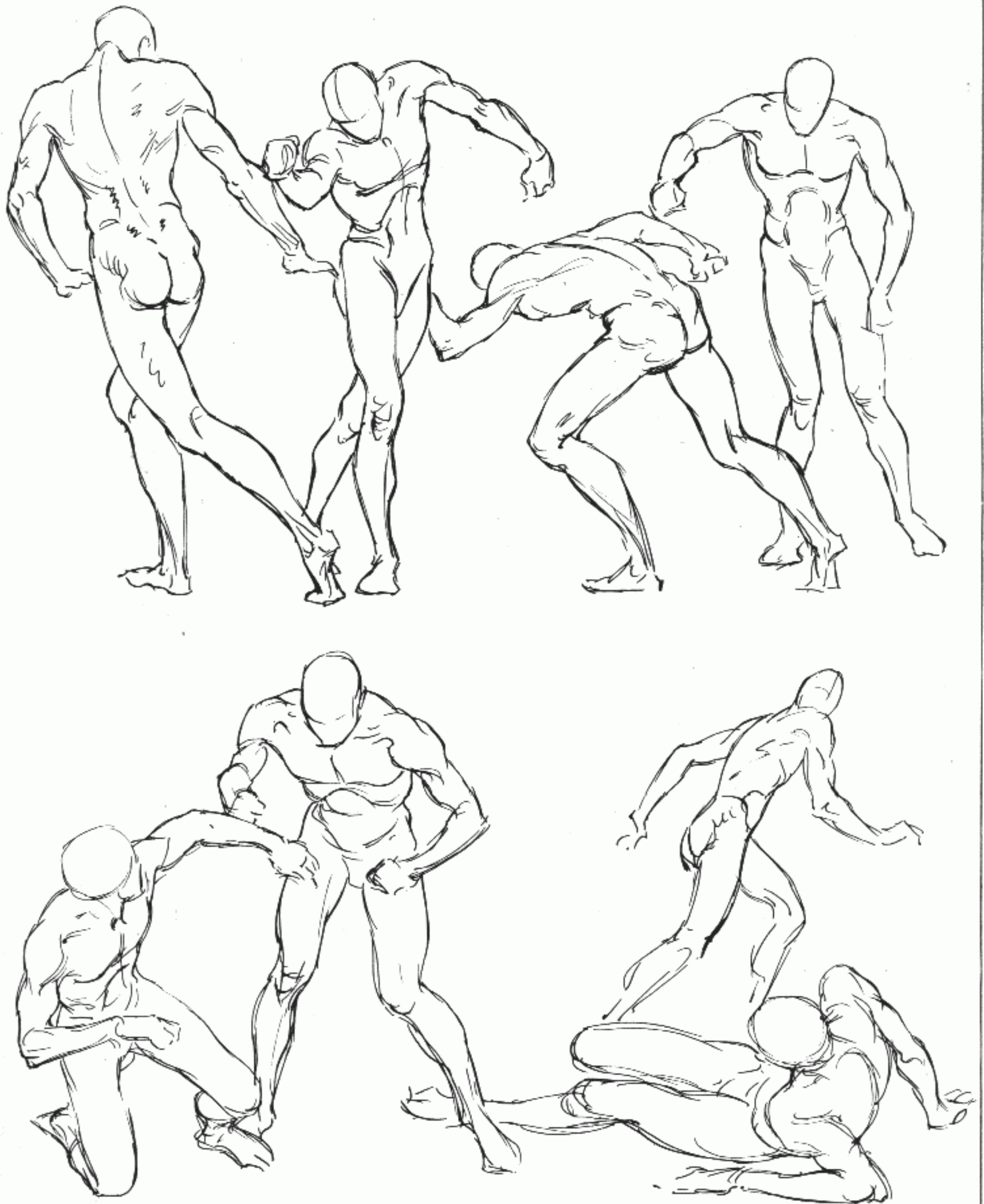
AND DON'T GET DISCOURAGED. HE'S A TOUGH OLD BIRD!

# SKETCHING THE FIGURE IN ACTION FROM IMAGINATION



LEARNING TO "FEEL" AND SET UP THE FIGURE IN ACTION IS NOT AS DIFFICULT AS IT LOOKS

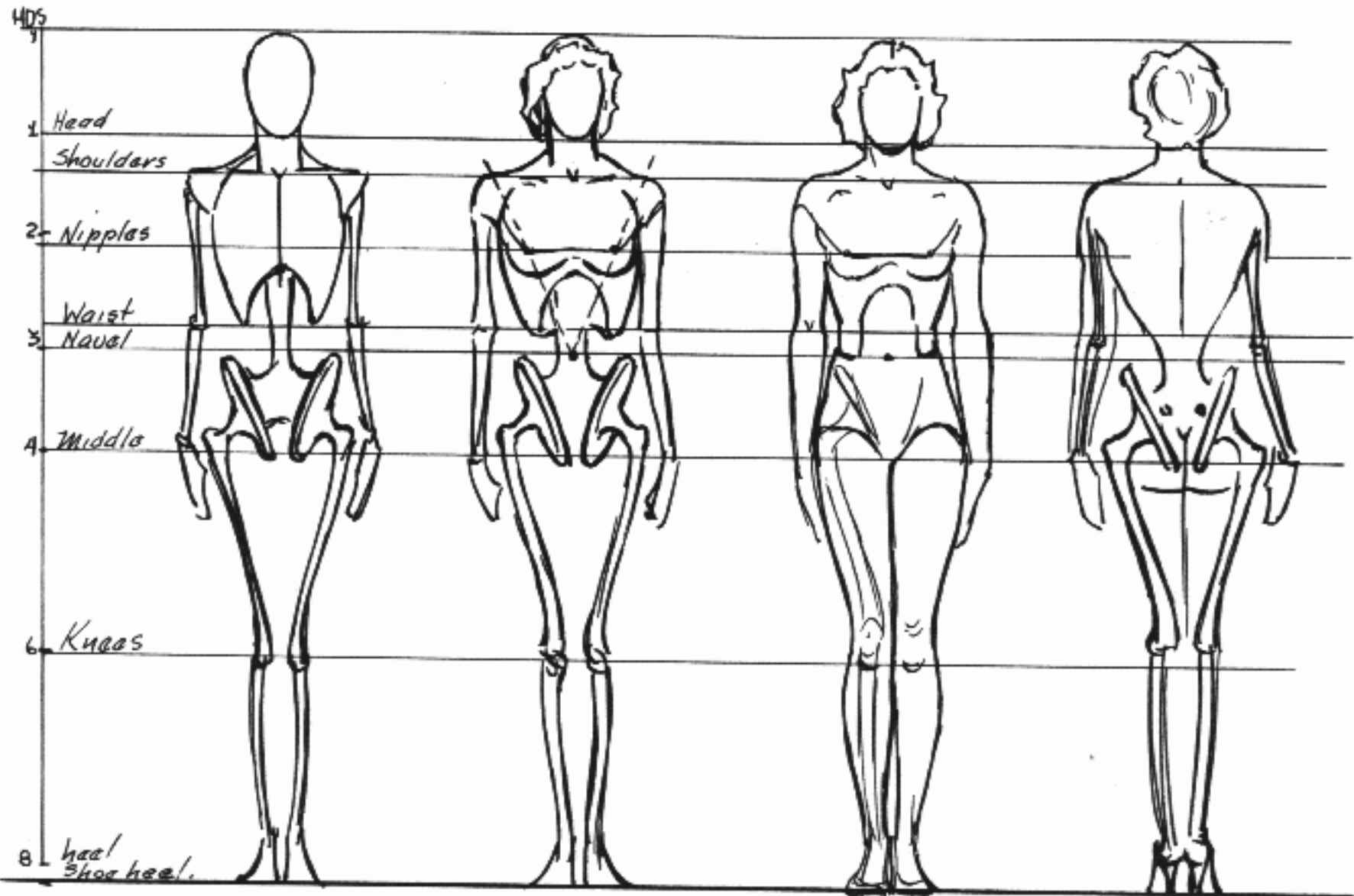
DRAW SOME OF THESE, BUT DRAW MANY OF YOUR OWN



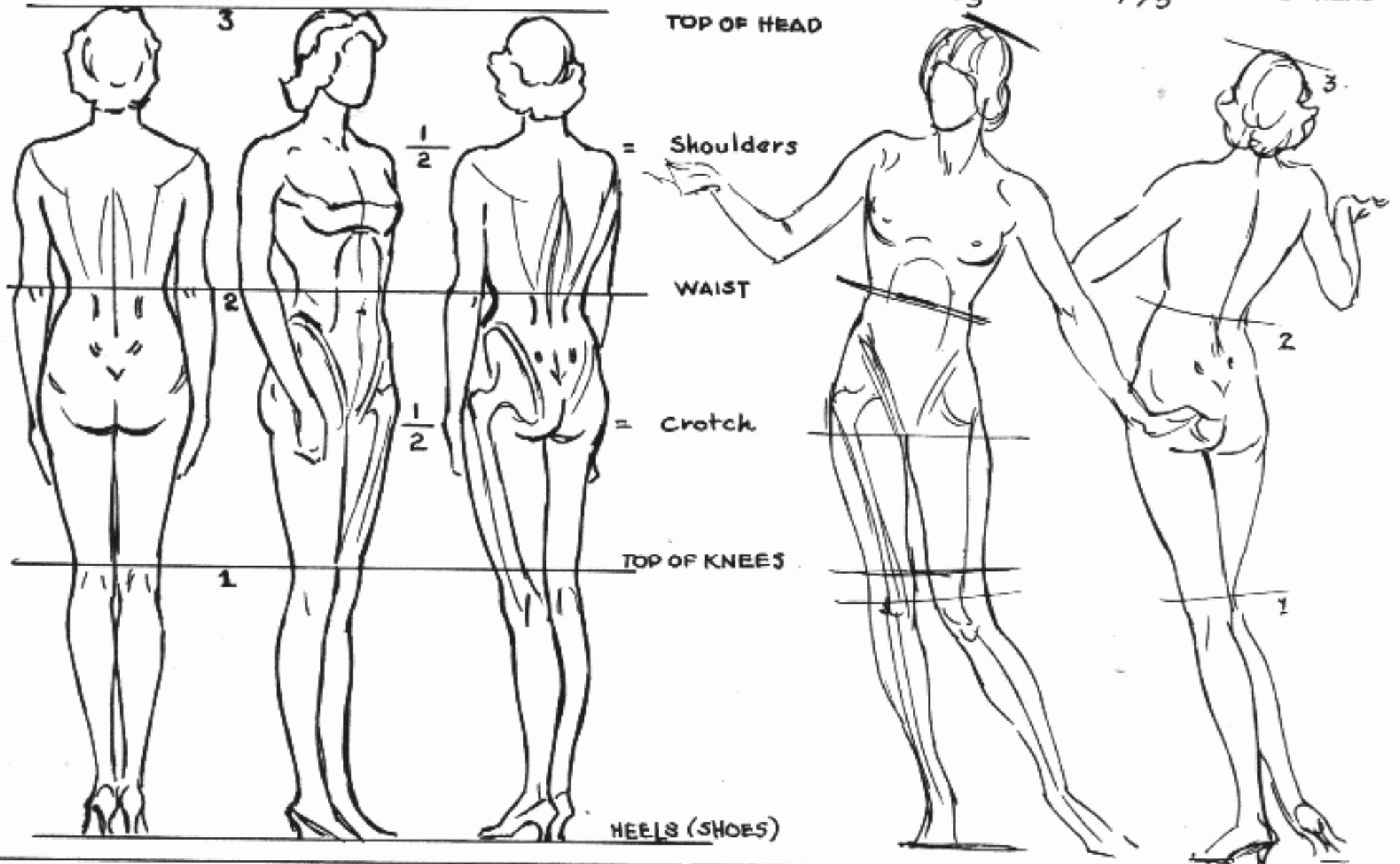
KEEP YOUR DRAWINGS FREE AND SKETCHY. DRAW MANY FIGURES AT VARIOUS EYE LEVELS.

# THE FEMALE MANNIKIN

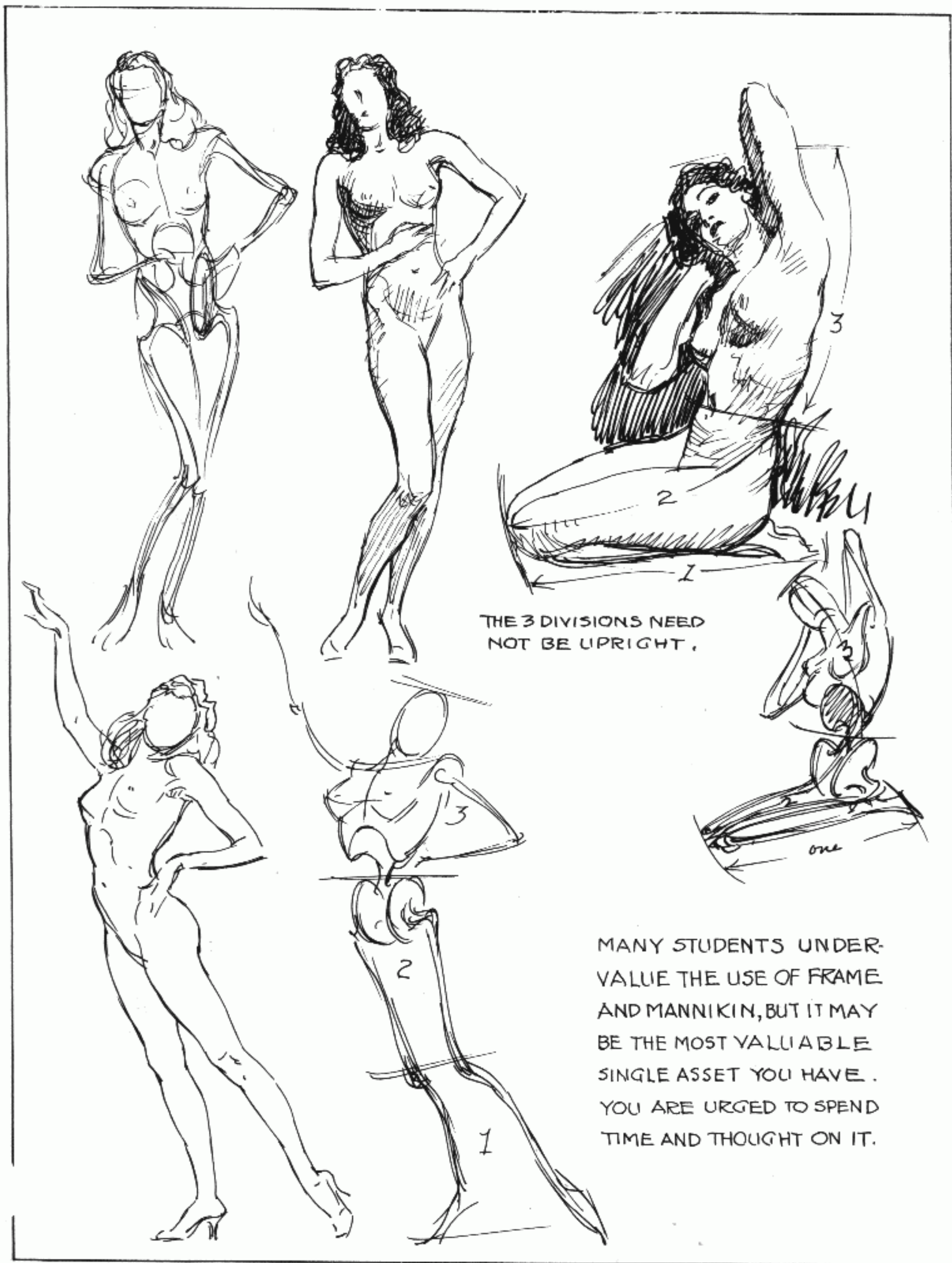
THE MAIN DIFFERENCE BETWEEN THE MALE AND FEMALE MANNIKIN IS IN THE PELVIS (DISCS). THE HIP BONES COME UP TO THE LINE OF THE NAVEL (MALE, THEY ARE TWO OR THREE INCHES BELOW). THE FEMALE WAISTLINE IS ABOVE THE NAVEL, THE MALE AT OR JUST BELOW. FEMALE RIB CASE IS SMALLER, PELVIS WIDER AND DEEPER, SHOULDERS NARROWER. CAPE DROPS IN FRONT TO INCLUDE BREASTS.



A SIMPLE WAY OF GETTING FEMALE PROPORTIONS-TAKE  $\frac{1}{3}$  TO KNEES-  $\frac{2}{3}$  TO WAIST,  $\frac{3}{3}$  TO TOP OF HEAD.



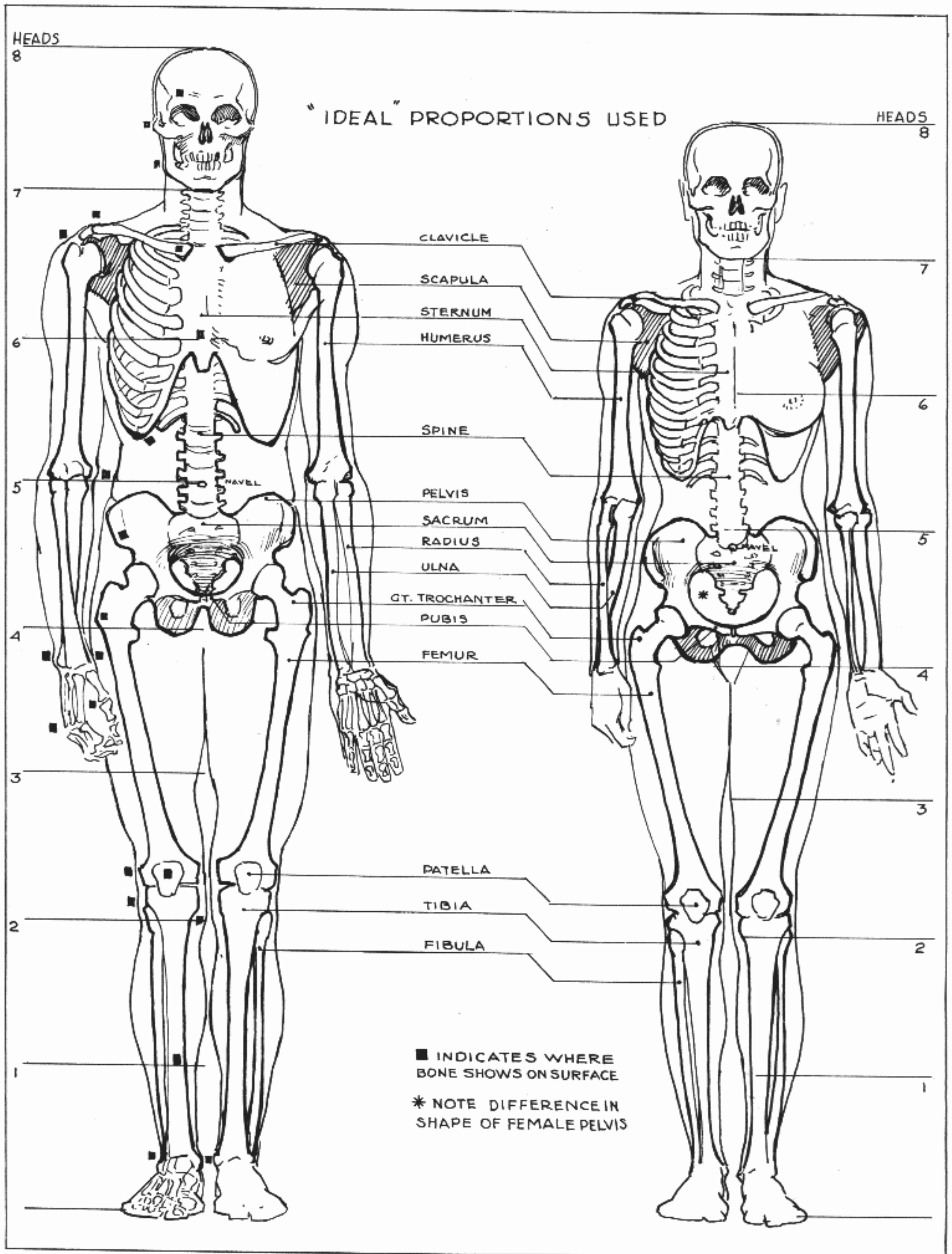
# SKETCHES



THE 3 DIVISIONS NEED NOT BE UPRIGHT.

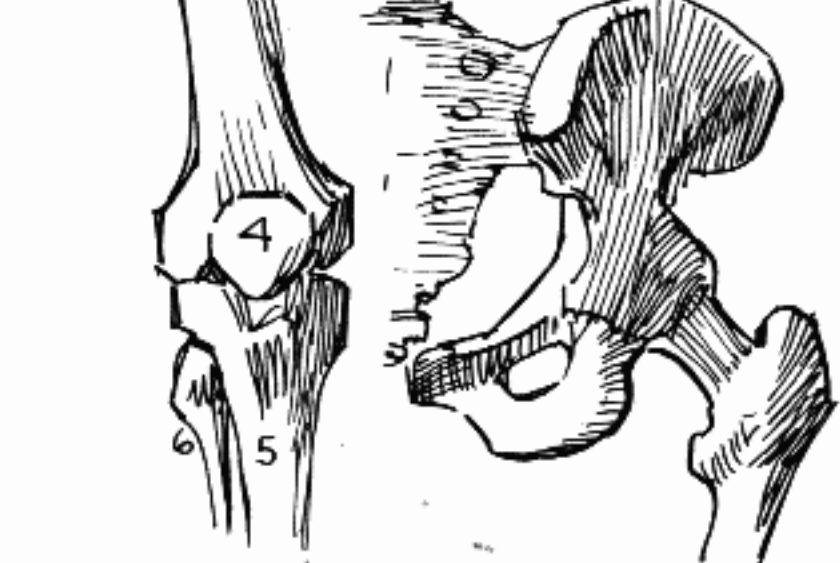
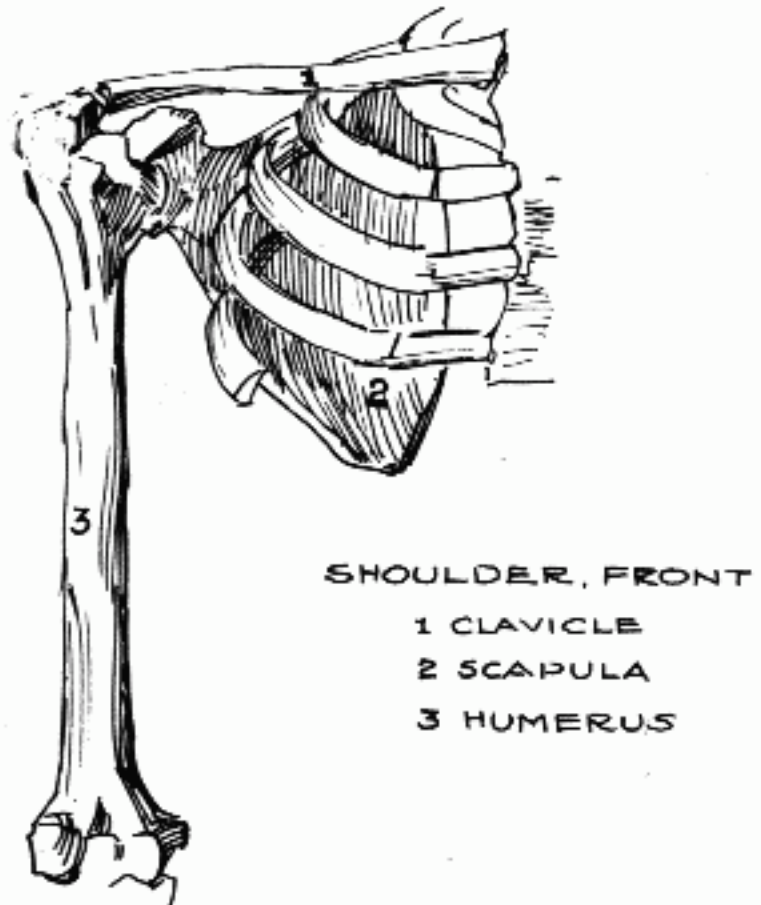
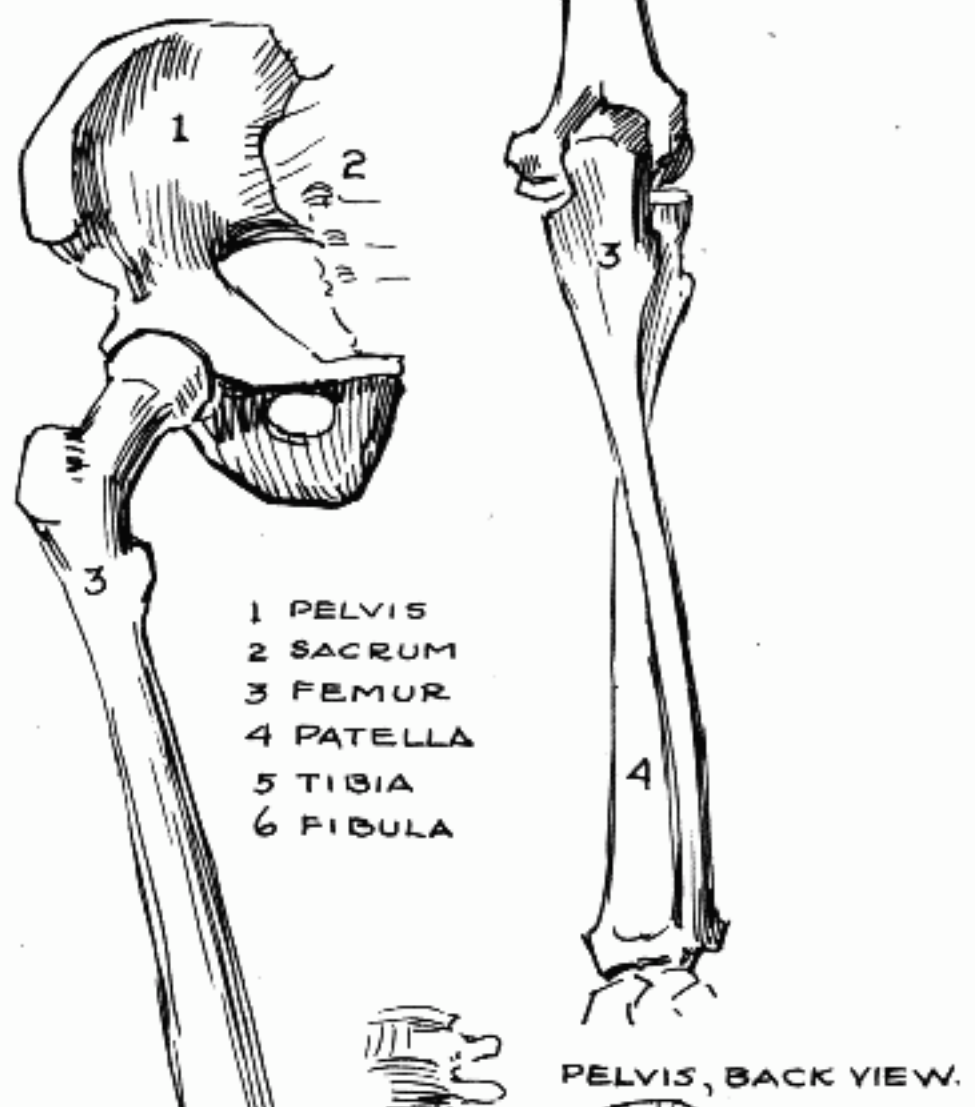
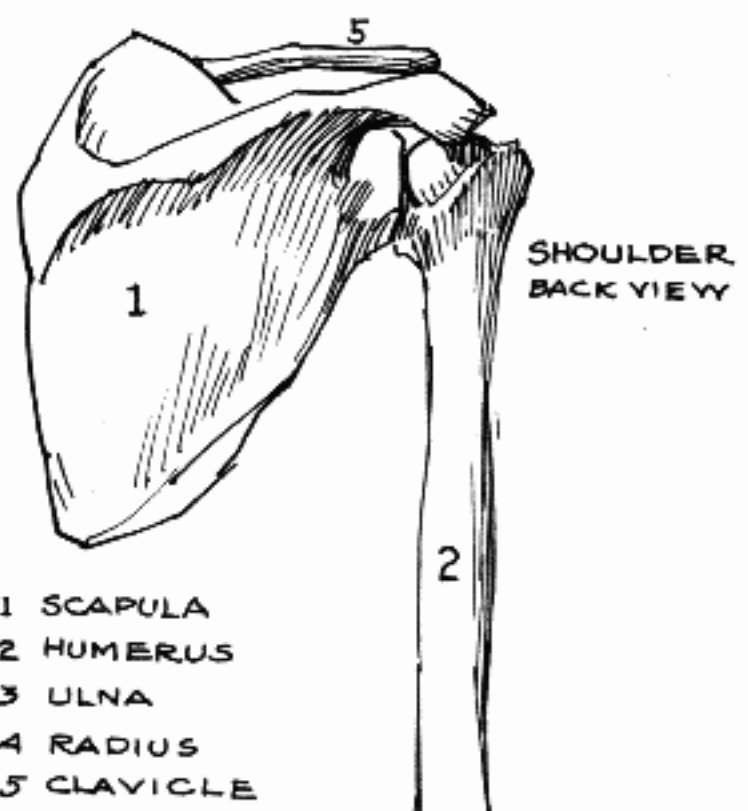
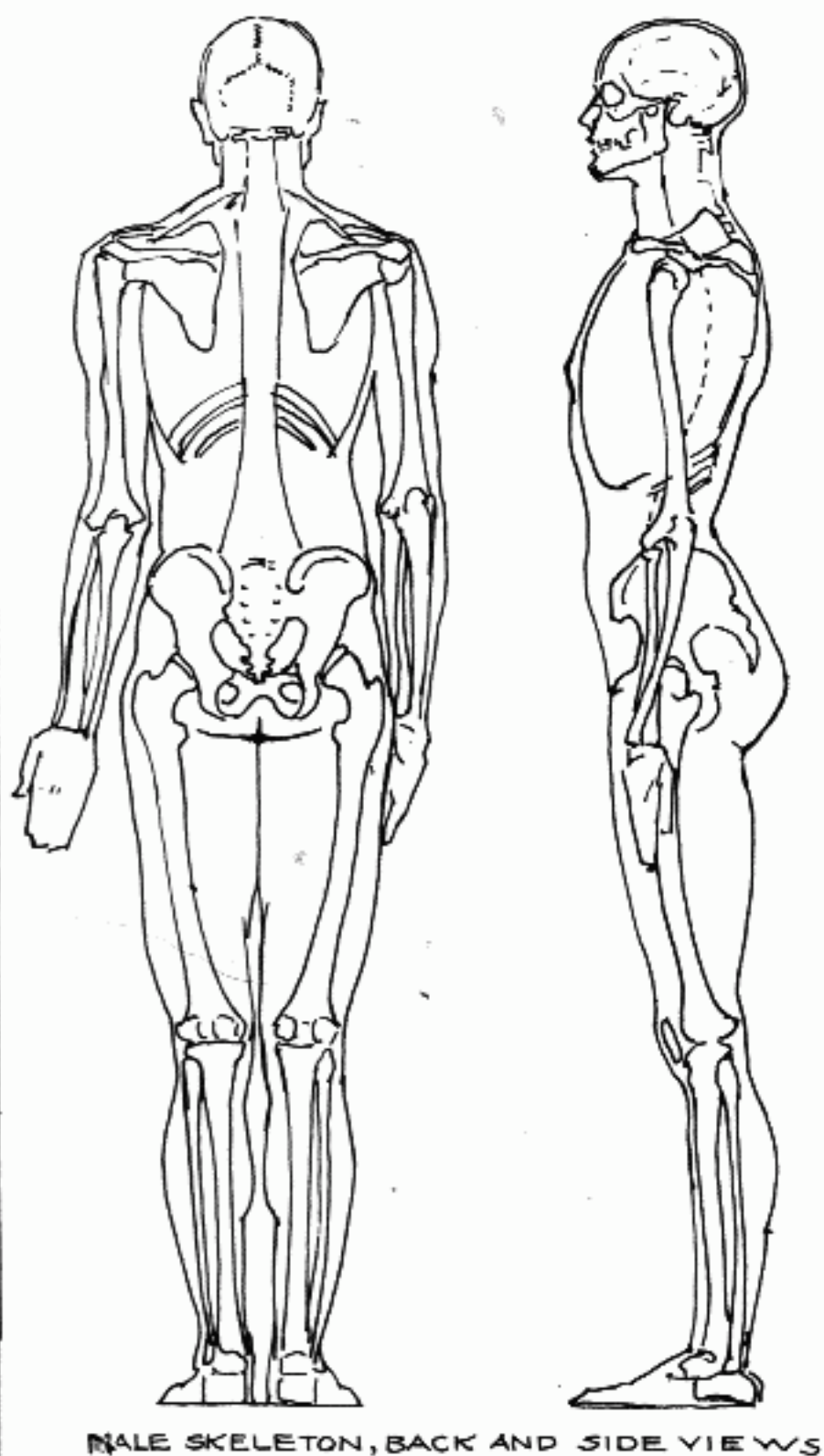
MANY STUDENTS UNDER-VALUE THE USE OF FRAME AND MANNIKIN, BUT IT MAY BE THE MOST VALUABLE SINGLE ASSET YOU HAVE. YOU ARE URGED TO SPEND TIME AND THOUGHT ON IT.

# THE MALE AND FEMALE SKELETONS





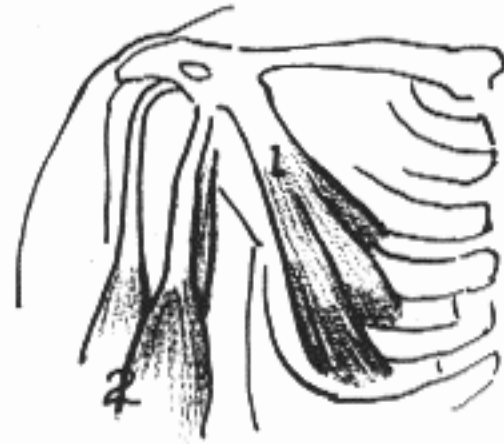
# IMPORTANT BONES



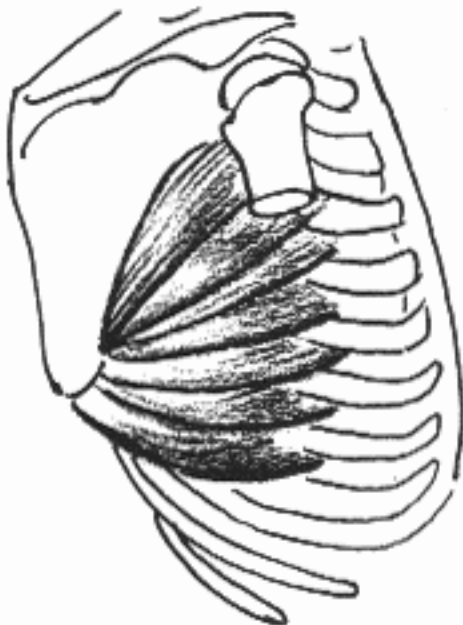
# MUSCLES ON THE FRONT OF THE FIGURE



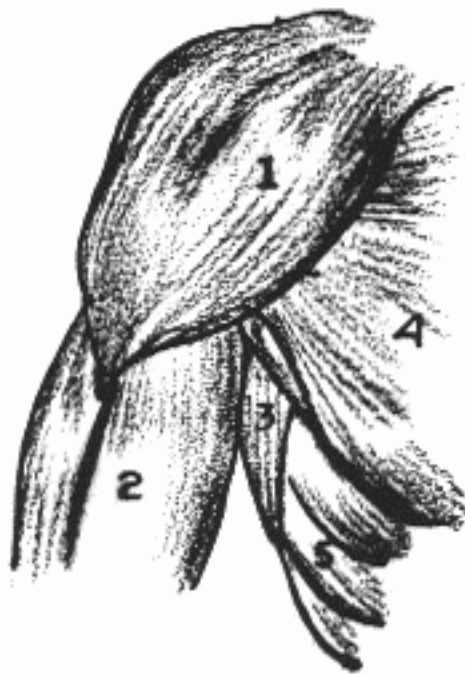
PECTORALIS MAJOR



1 PECTORALIS MINOR  
2 BICEPS



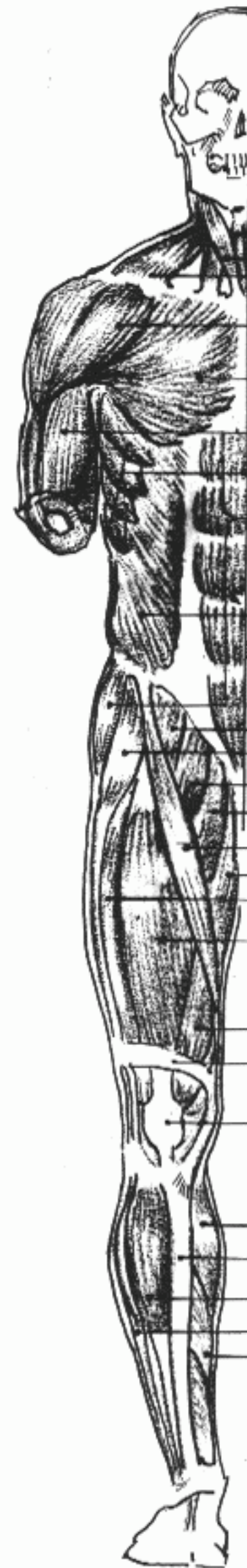
SERRATUS MAGNUS



1 DELTOID  
2 BICEPS  
3 PECTORALIS MAJOR  
4 LATISSIMUS DORSI  
5 SERRATUS MAGNUS

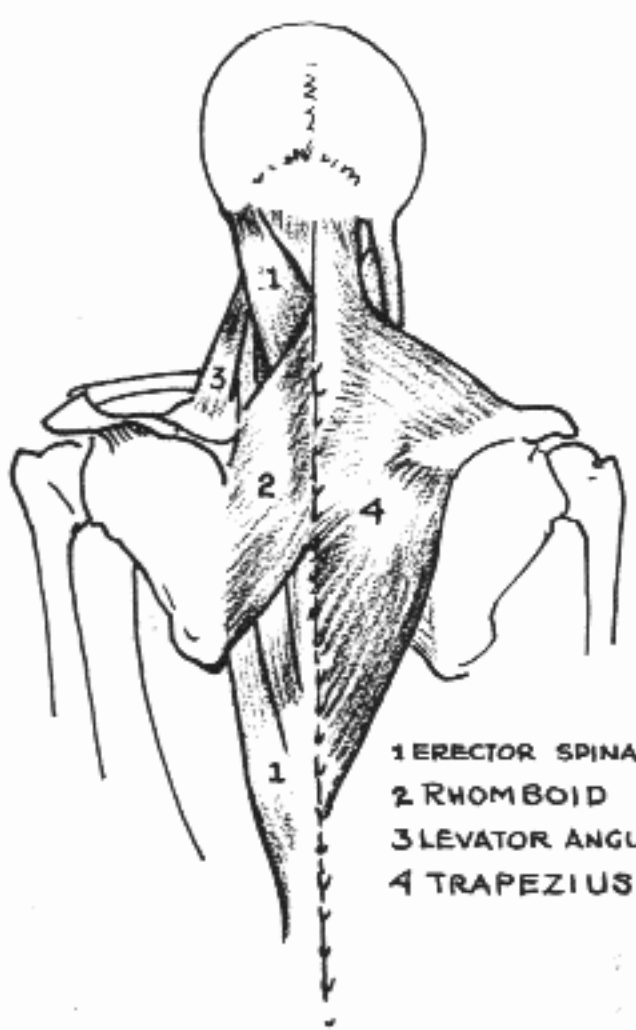
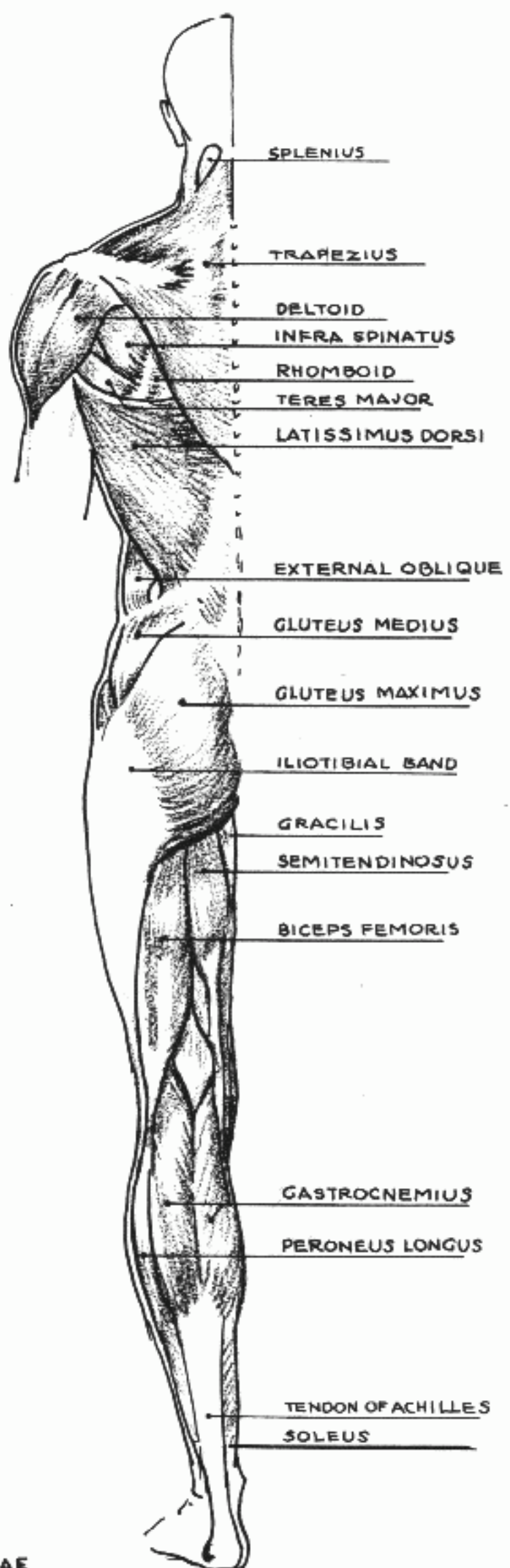
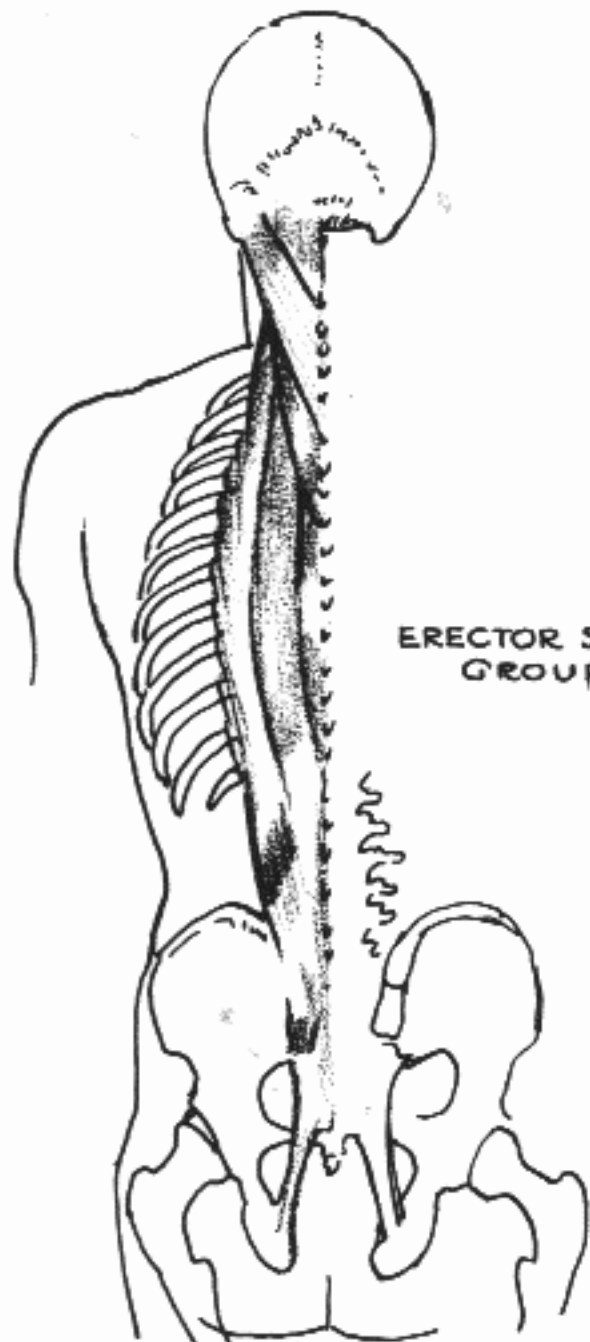


1 STERNO MASTOID  
2 TRAPEZIUS  
3 STERNOHYOID



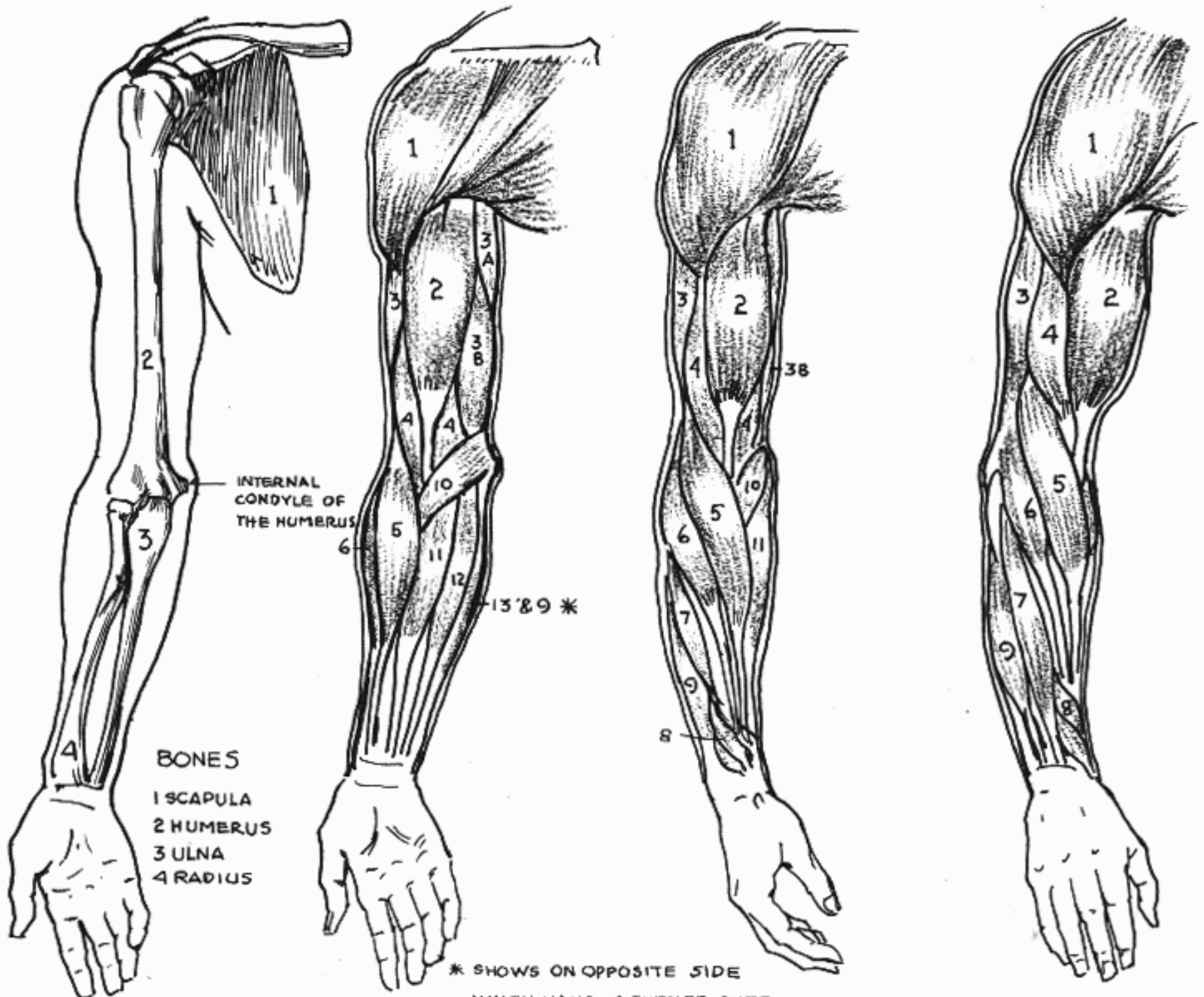
- STERNOHYOID
- STERNO MASTOID
- TRAPEZIUS
- DELTOID
- PECTORALIS MAJOR
- BICEPS
- SERRATUS MAGNUS
- RECTUS ABDOMINIS
- EXTERNAL OBLIQUE
- GLUTEUS MEDIUS
- PSOAS ILIACUS
- TENSOR FASCIAE LATAE
- PECTINEUS
- ADDUCTOR LONGUS
- SARTORIUS
- GRACILIS
- VASTUS LATERALIS
- RECTUS FEMORIS
- VASTUS MEDIALIS
- BAND OF RICHTER
- PATELLA
- GASTROCNEMIUS (CALF)
- TIBIA (SHIN BONE)
- TIBIALIS ANTICUS
- PERONEUS LONGUS
- SOLEUS

# MUSCLES ON THE BACK OF THE FIGURE



- 1 ERECTOR SPINAE GROUP
- 2 RHOMBOID
- 3 LEVATOR ANGULI SCAPULAE
- 4 TRAPEZIUS

# MUSCLES OF THE ARM, FRONT VIEW



**BONES**  
 1 SCAPULA  
 2 HUMERUS  
 3 ULNA  
 4 RADIUS

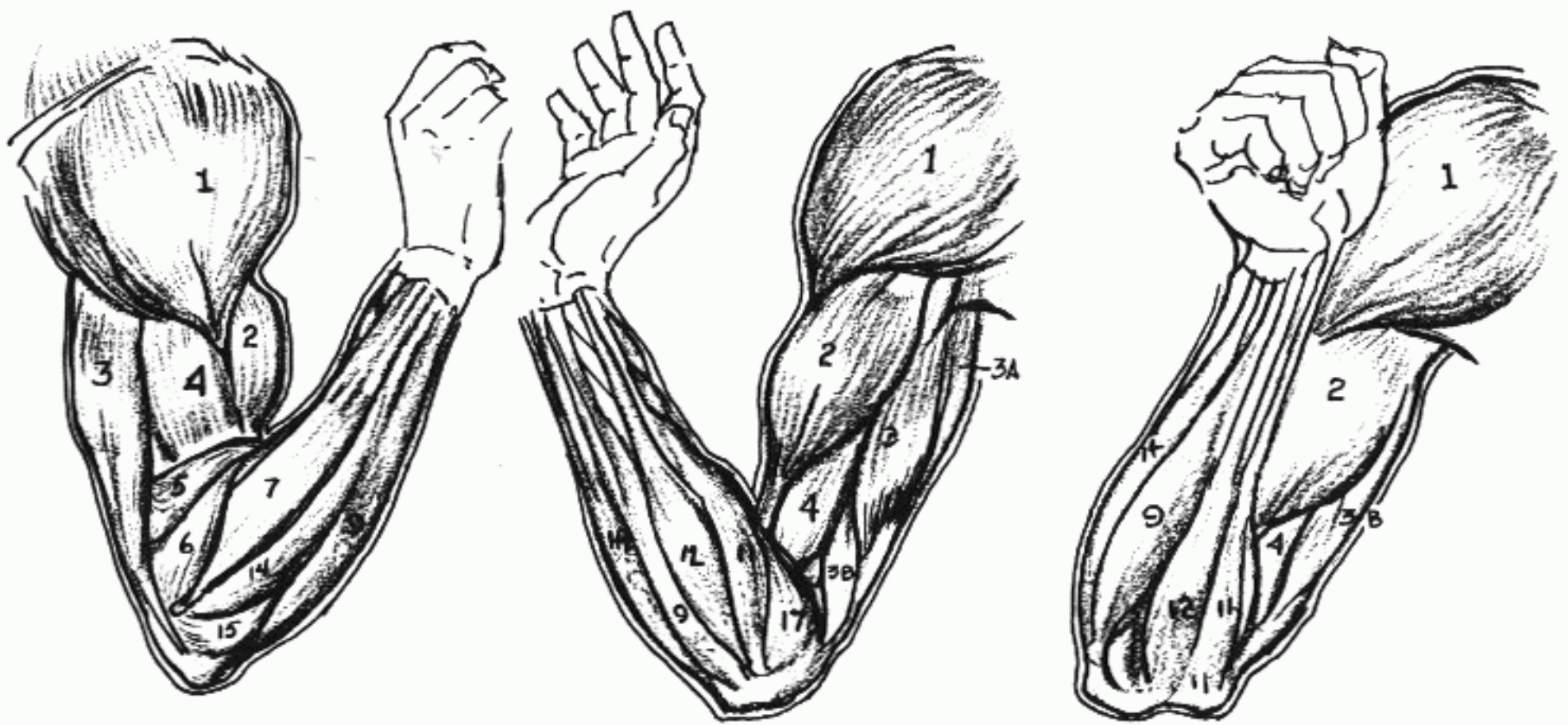
\* SHOWS ON OPPOSITE SIDE  
 WHEN HAND IS TURNED OVER.

## KEY

- 1 DELTOID
- 2 BICEPS
- 3 TRICEPS, OUTER HEAD
- 3A " LONG "
- 3B " INNER "
- 4 BRACHIALIS ANTICUS
- 5 SUPINATOR LONGUS
- 6 EXTENSOR CARPI RADIALIS
- 7 " COMMUNIS
- 8 " S OF THE THUMB
- 9 FLEXOR CARPI ULNARIS
- 10 PRONATOR TERES
- 11 FLEXOR CARPI RADIALIS
- 12 PALMARIS LONGUS
- 9 & 13 FLEXOR CARPI ULNARIS
- 14 EXTENSOR CARPI ULNARIS
- 15 ANCONEUS
- 16 FLEXORS OF THE HAND
- 17 BRACHIORADIALIS

DRAW THESE ARMS  
 TO HELP FIX THEM  
 IN YOUR MEMORY

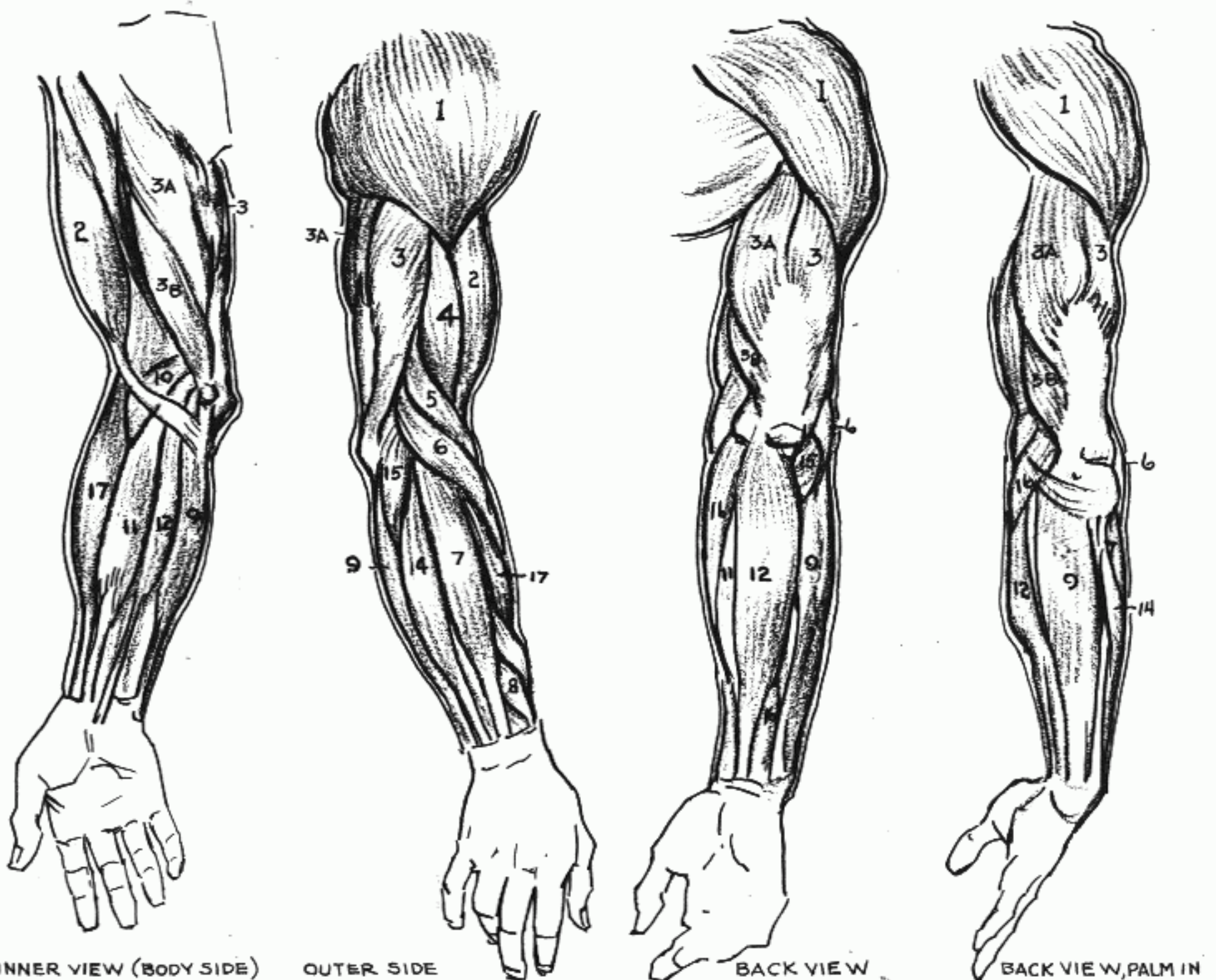
# MUSCLES OF THE ARM, VARIED VIEWS



OUTER SIDE VIEW RIGHT ARM

INNER VIEW RIGHT ARM

UNDER AND INSIDE VIEW



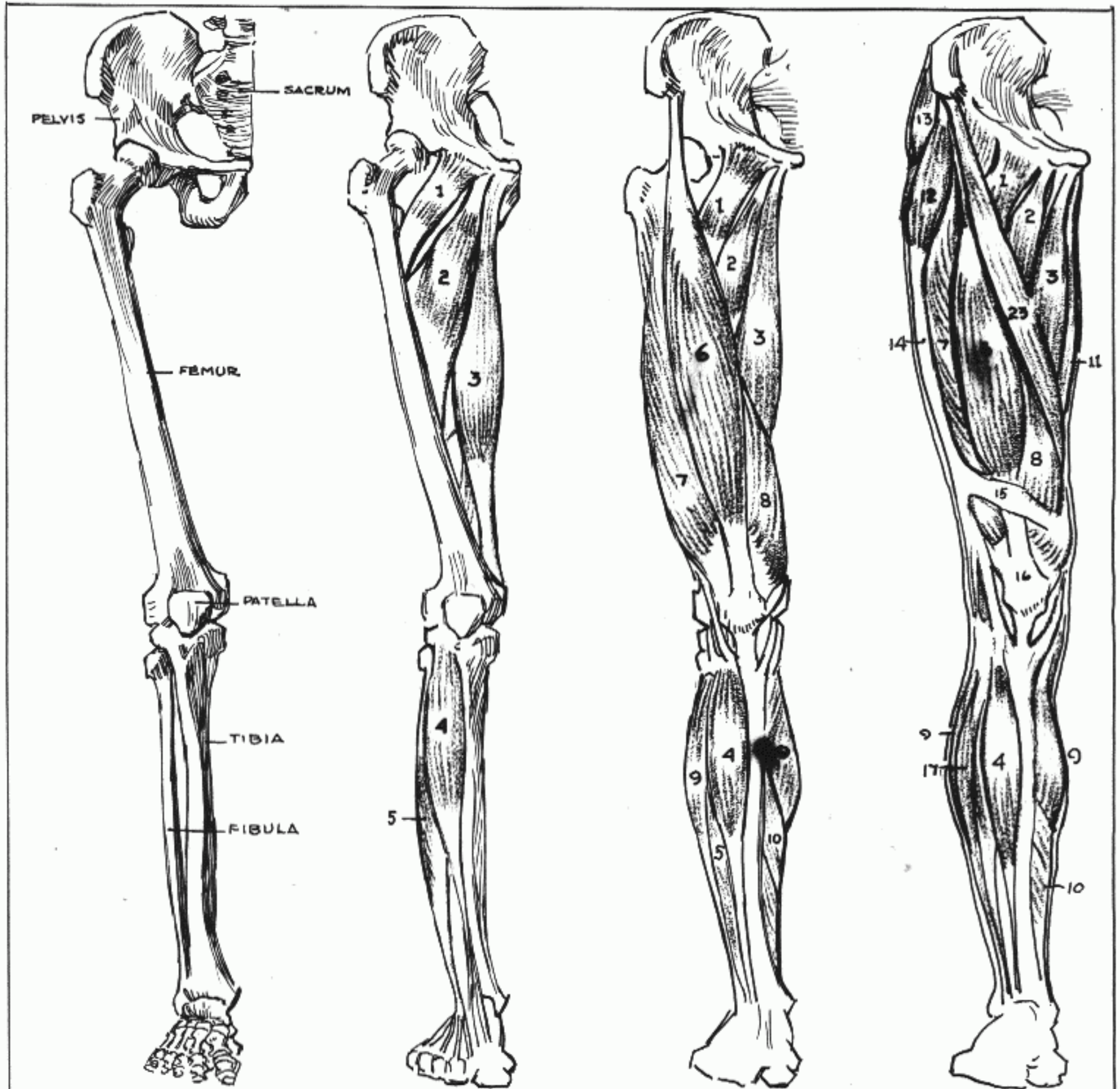
INNER VIEW (BODY SIDE)

OUTER SIDE

BACK VIEW

BACK VIEW, PALM IN

# MUSCLES OF THE LEG. FRONT VIEW

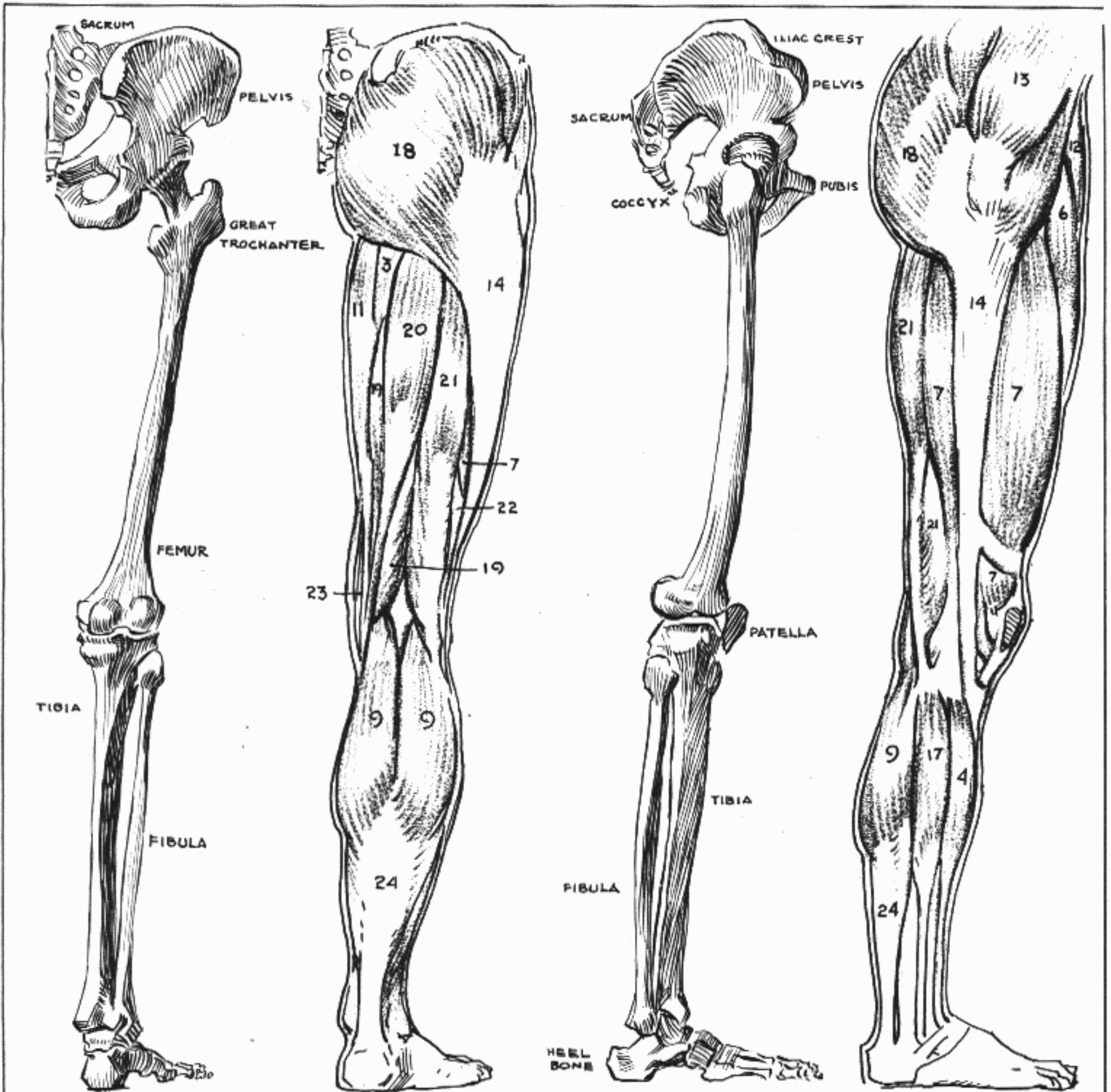


## MUSCLES OF THE LEG



- |                              |                          |                        |
|------------------------------|--------------------------|------------------------|
| 1. PSOAS ILIACUS             | 11. GRACILIS             | 21. BICEPS FEMORIS     |
| 2. PECTINEUS                 | 12. TENSOR FASCIAE LATAE | 22. VASTUS INTERMEDIUS |
| 3. ADDUCTOR MAGNUS           | 13. GLUTEUS MEDIUS       | 23. SARTORIS           |
| 4. TIBIALIS ANTICUS          | 14. ILIOTIBIAL BAND      | 24. TENDON OF ACHILLES |
| 5. EXTENSOR LONGUS DIGITORUM | 15. BAND OF RICHTER      |                        |
| 6. RECTUS FEMORIS            | 16. PATELLAR LIGAMENT    |                        |
| 7. VASTUS LATERALIS          | 17. PERONEUS LONGUS      |                        |
| 8. VASTUS MEDIALIS           | 18. GLUTEUS MAXIMUS      |                        |
| 9. GASTROCNEMIUS             | 19. SEMIMEMBRANOSUS      |                        |
| 10. SOLEUS                   | 20. SEMITENDINOSUS       |                        |

# MUSCLES OF THE LEG BACK AND SIDE VIEW



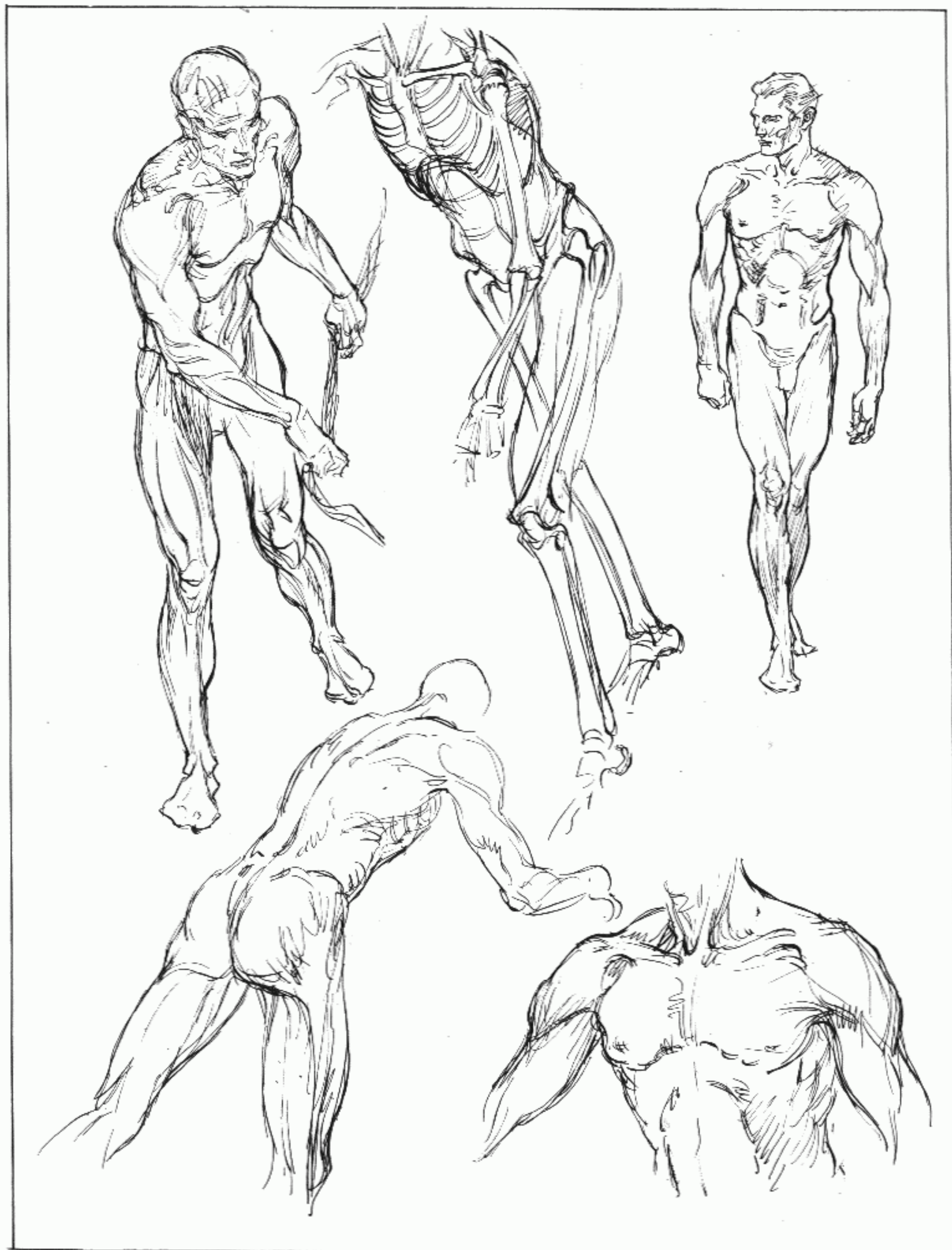
BACK VIEW

OUTER SIDE VIEW

THERE IS NO OTHER WAY TO ACQUIRE A KNOWLEDGE OF ANATOMY THAN TO "DIG IT OUT." STAY WITH IT UNTIL YOU CAN DRAW THE MUSCLES FROM MEMORY. GET FURTHER BOOKS ON THE SUBJECT. THE AUTHOR RECOMMENDS THE BOOKS

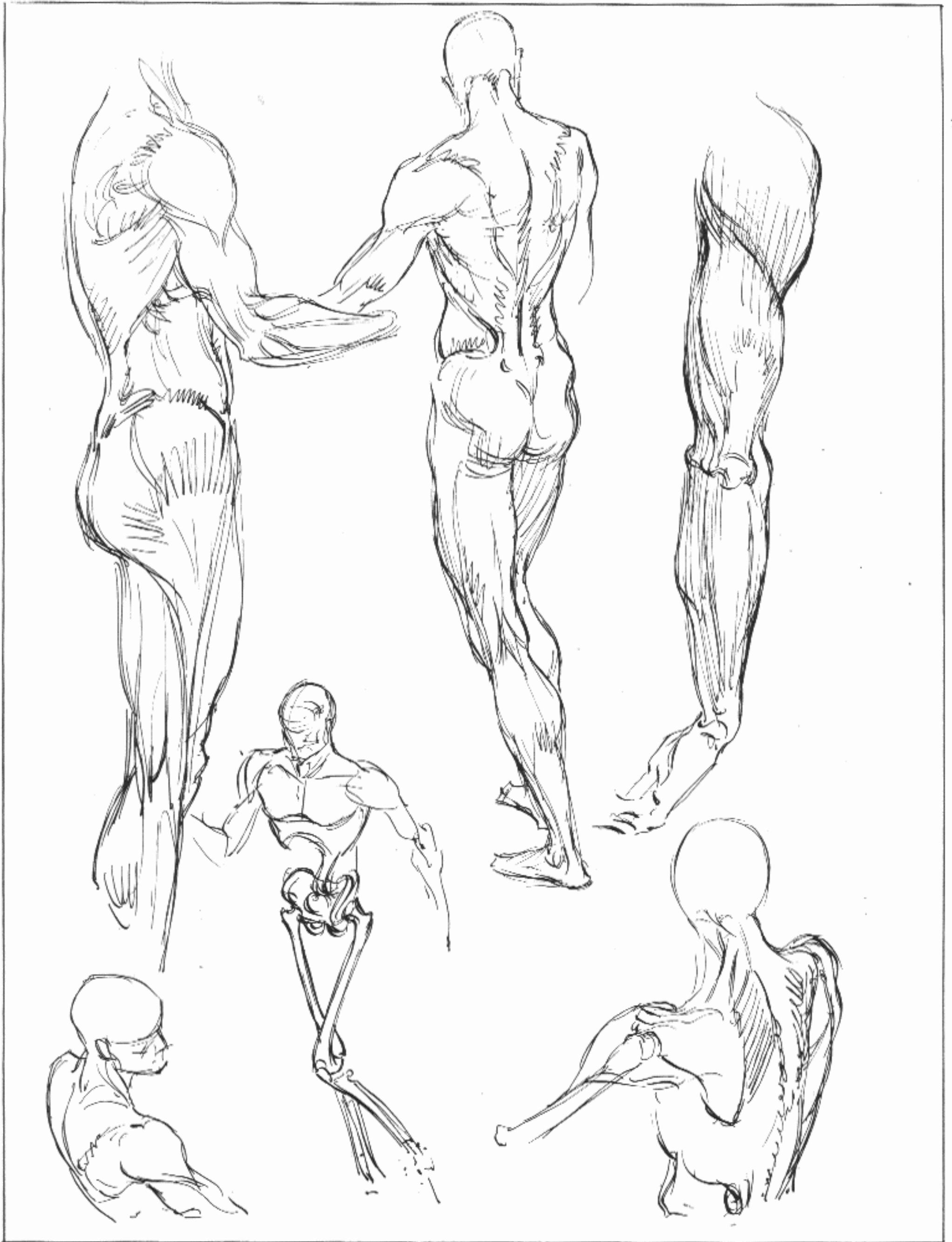
BY GEORGE BRIDGMAN AS EXCELLENT. THERE IS ALSO A VERY FINE BOOK OF DIAGRAMS, "ARTISTIC ANATOMY" BY WALTER F. MOSES. IN THESE BOOKS, THE SUBJECT IS MORE EXPERTLY COVERED, AND MUCH MORE COMPLETE. "IT PAYS TO KNOW," SO STAY WITH IT!

NOW JUST PLAY WITH WHAT YOU HAVE LEARNED

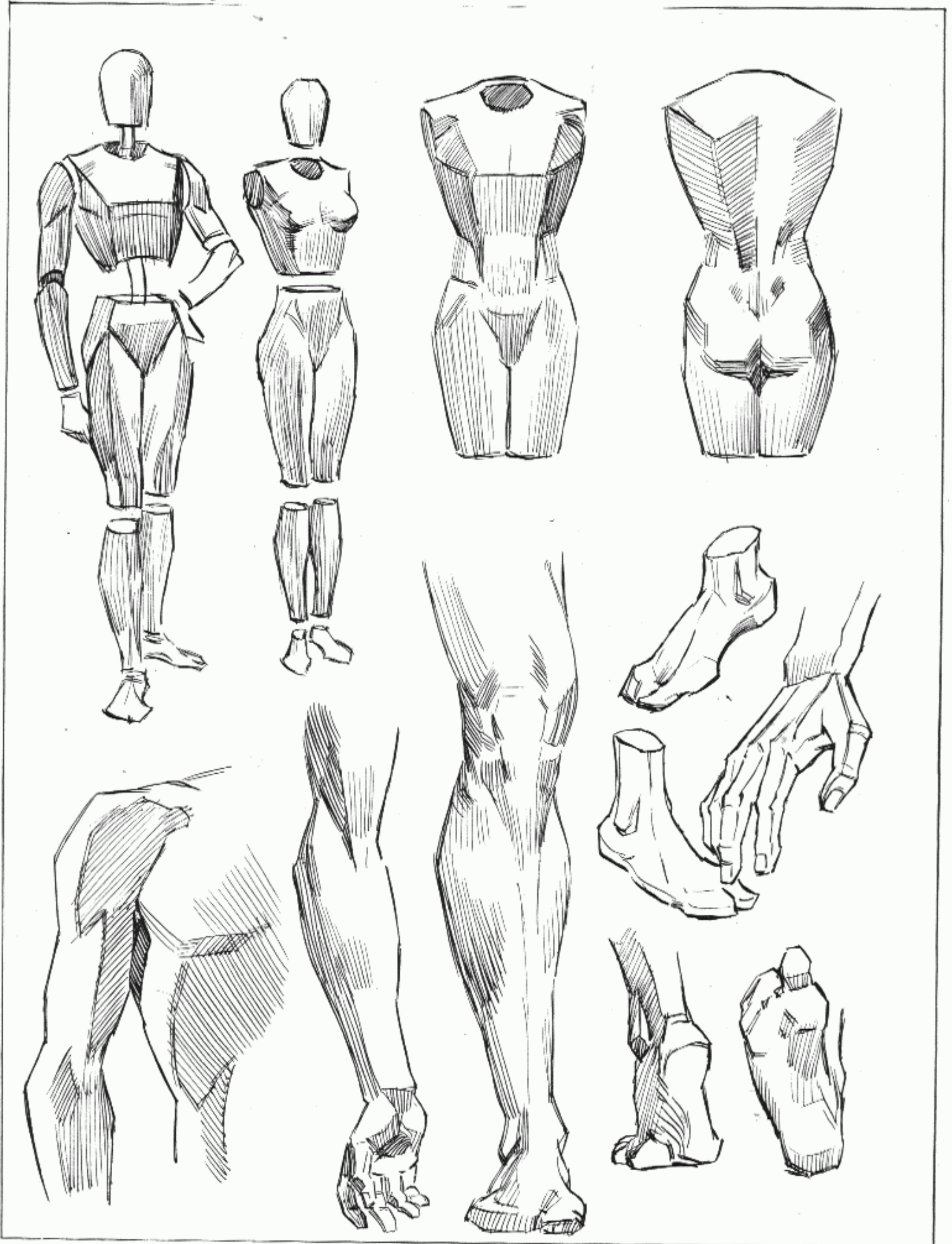




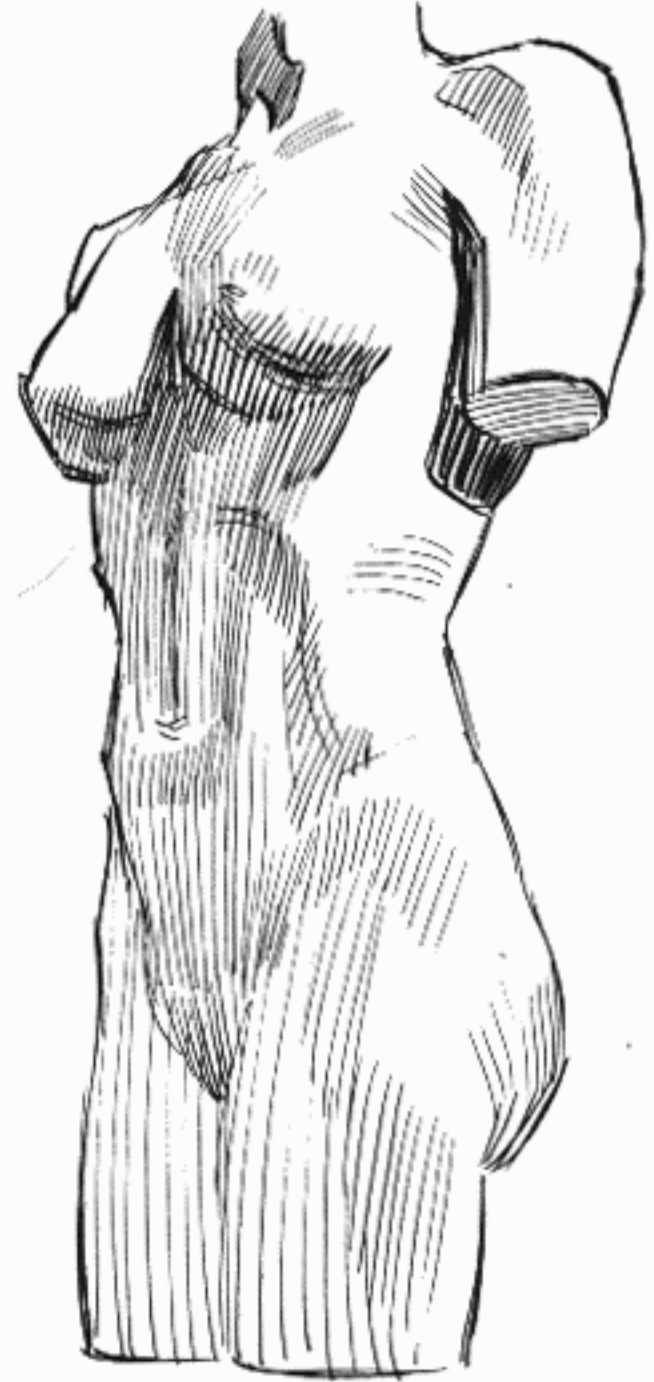
TRY BUILDING FIGURES WITHOUT MODEL OR COPY



BLOCK FORMS HELP TO DEVELOP YOUR SENSE OF BULK

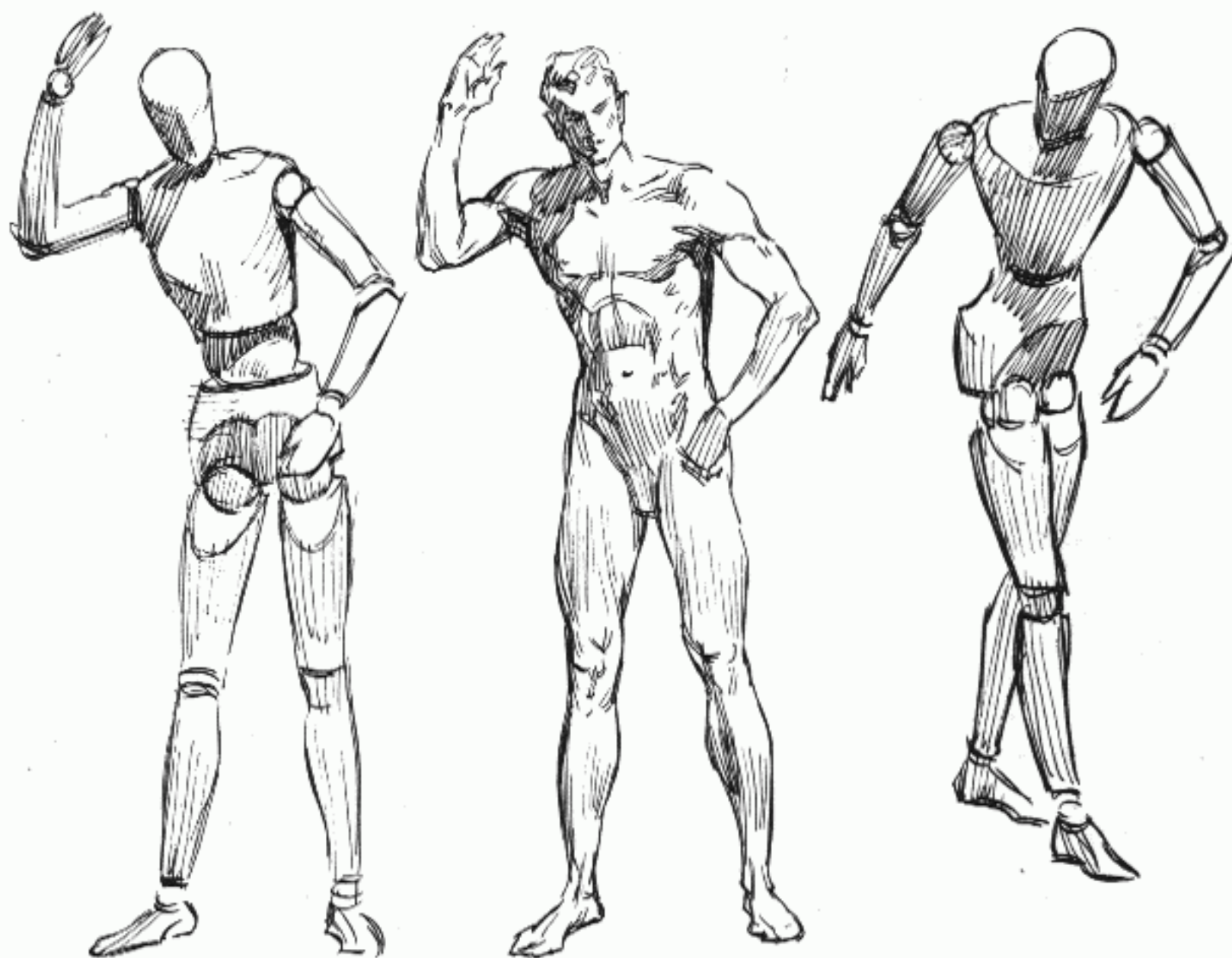


FEEL FREE TO INVENT YOUR OWN BLOCKS.



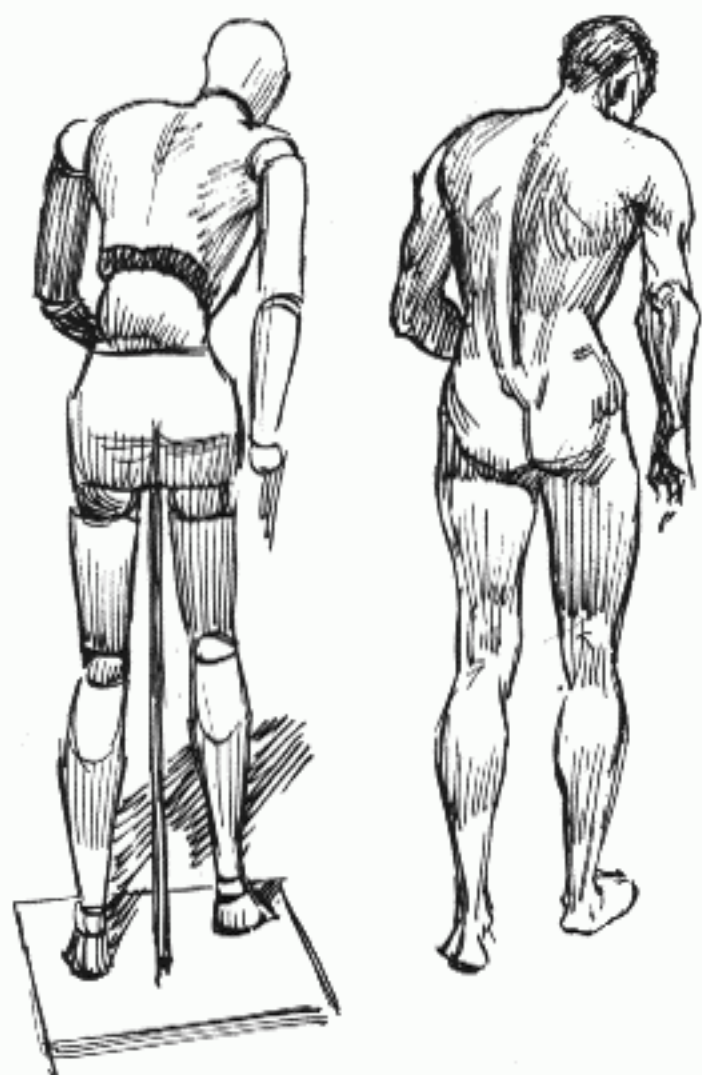
BLOCKING IN "FORM" IS THE FOUNDATION FOR ALL WORK RENDERED IN LIGHT AND SHADOW. TRY TO REDUCE THE FORM TO ITS SIMPLEST TERMS, ADDING WHATEVER DEGREE OF "FINISH" YOU WISH. REMEMBER, A SIMPLE CLEAN CUT STATEMENT IS BETTER THAN SAYING TOO MUCH. ANATOMY IS STUDIED FIRST TO HELP YOU BUILD SIMPLE FORMS CONVINCINGLY. A MANNIKIN WILL HELP YOU NOW, OR SOME CASTS. YOU NEED NOT, AT THIS STAGE, ATTEMPT LIGHT AND SHADOW, IF IT'S TOO DIFFICULT. JUST DRAW BIG BLOCKY SHAPES. TRY TO SENSE THE FORM ALL THE WAY ROUND. THE OBJECT IS "TO GET OUT OF THE FLAT INTO THE SOLID".

# HOW TO USE AN ART-STORE WOODEN MANNIKIN



SKETCH THE MANNIKIN

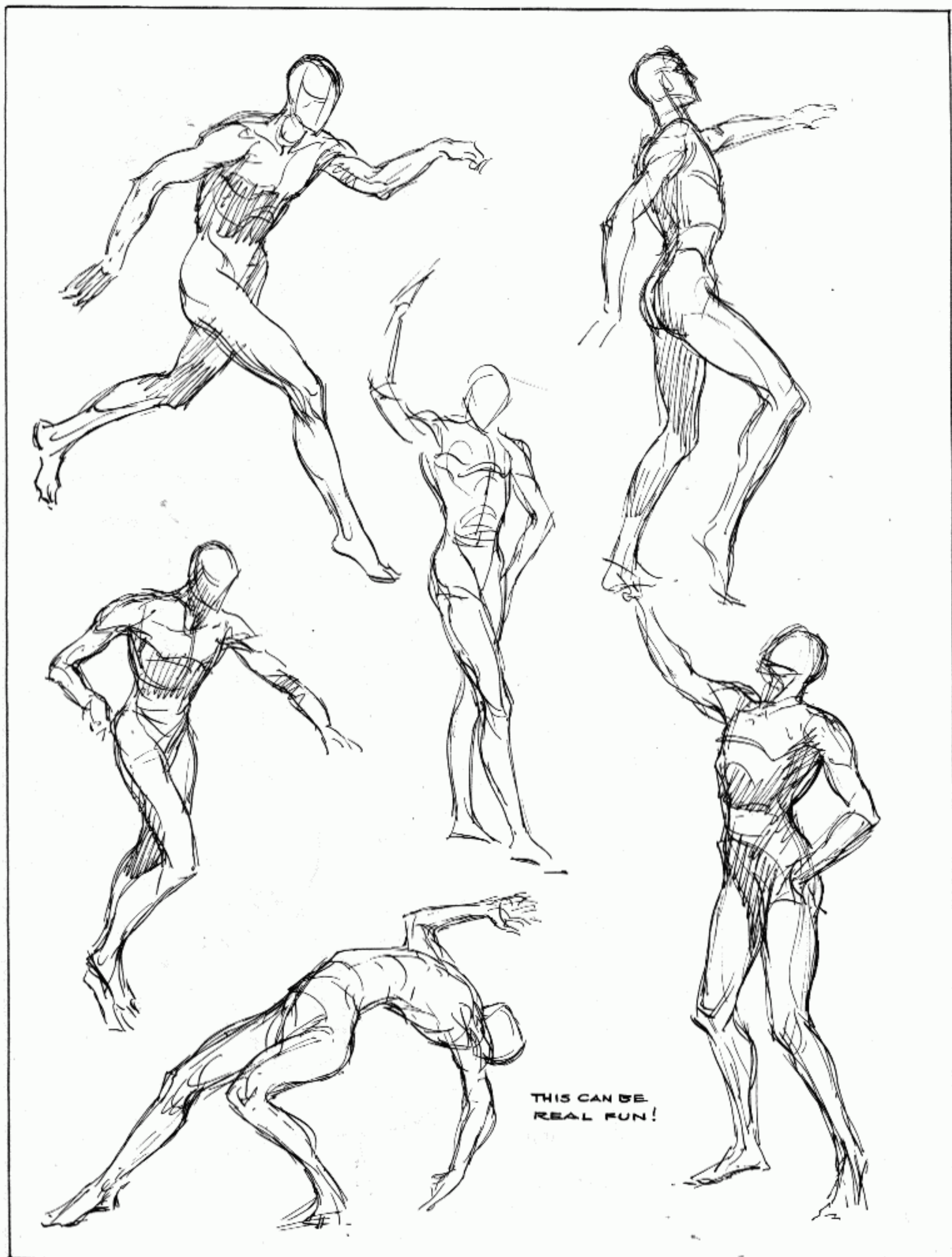
THEN BUILD YOUR FIGURE



WHEN USED WITH A BIT OF ANATOMICAL KNOWLEDGE THE WOODEN MANNIKIN CAN BE A GREAT HELP IN MAKING PRELIMINARY SKETCHES, LAYOUTS AND COMPOSITIONS. YOUR ART DEALER MAY HAVE ONE OR CAN GET IT FOR YOU.

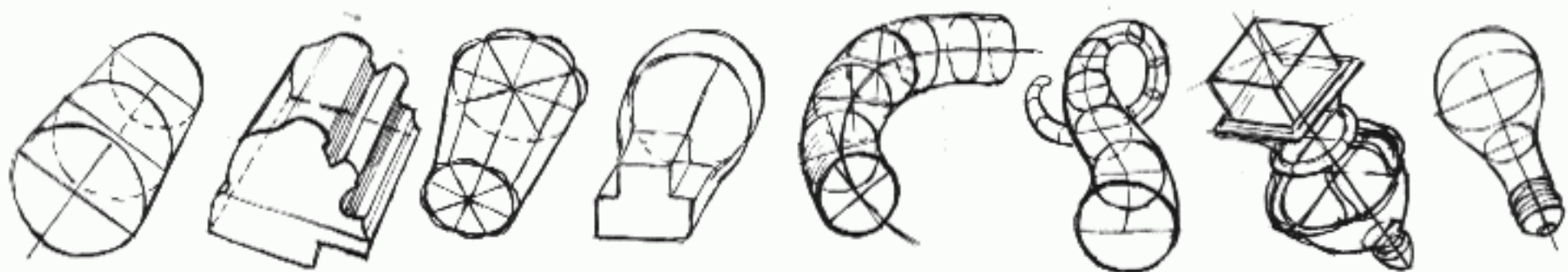


QUICK SKETCHES FROM THE WOODEN MANNIKIN



THIS CAN BE  
REAL FUN!

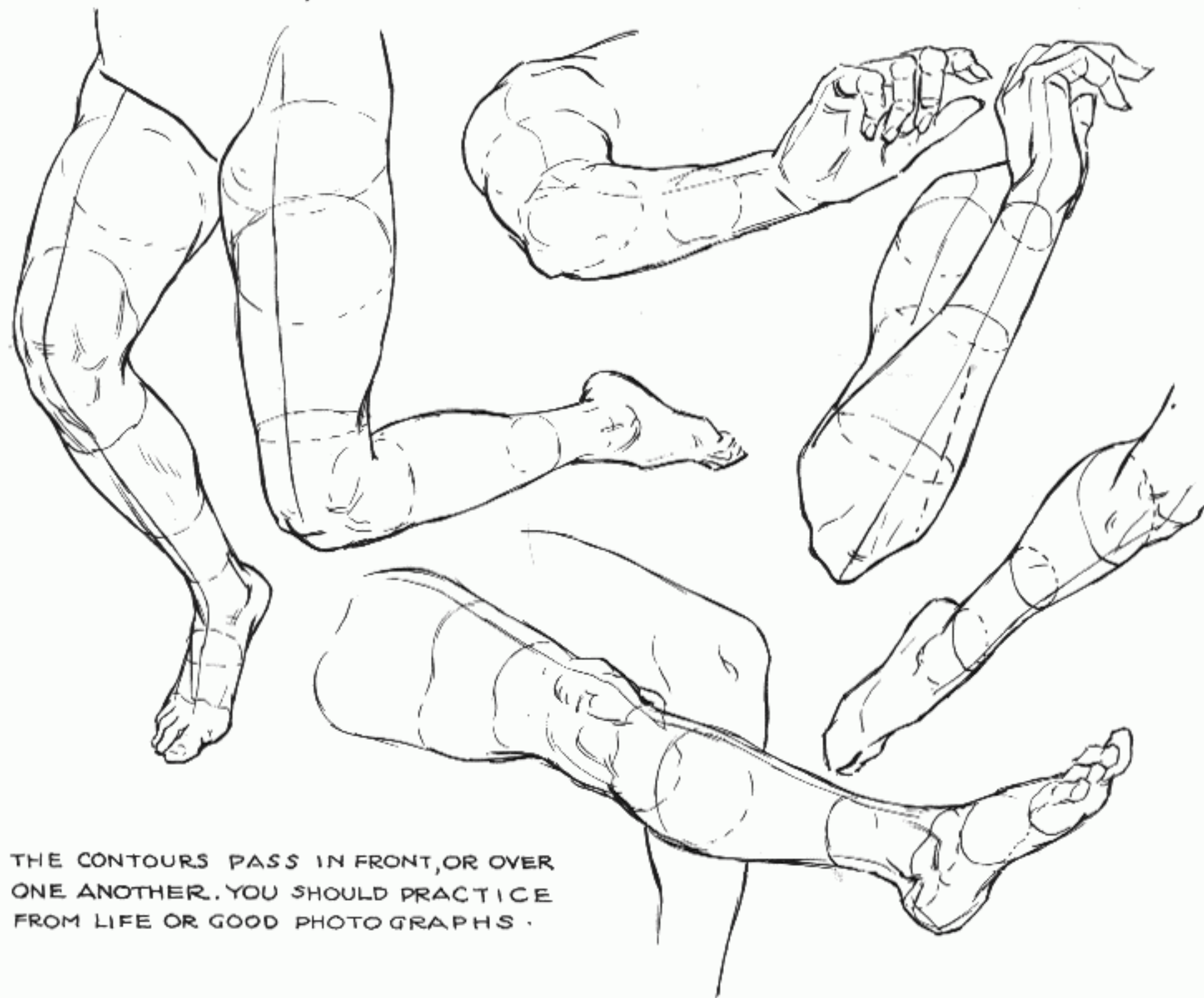
## FORESHORTENING



YOU CAN FORESHORTEN ANY FORM BY DRAWING INTERMITTENT CROSS SECTIONS AND CONNECTING.

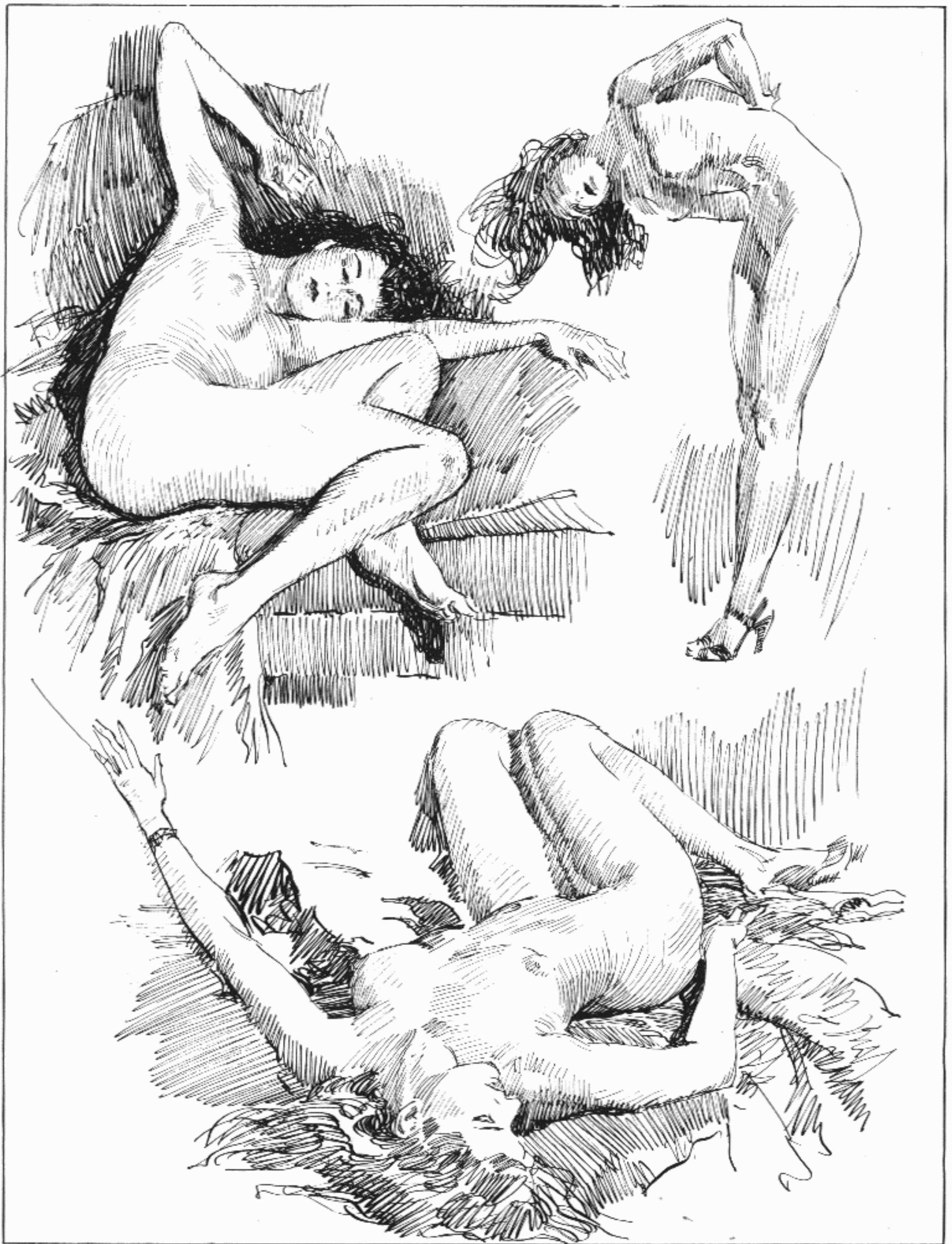


NO MATTER WHAT THE FORM IS LIKE, IT CAN BE DRAWN THIS WAY. BUT YOU MUST CONSIDER THE COMPLETE FORM, NOT JUST THE VISIBLE PORTION. SENSE THE FORM ALL AROUND



THE CONTOURS PASS IN FRONT, OR OVER ONE ANOTHER. YOU SHOULD PRACTICE FROM LIFE OR GOOD PHOTOGRAPHS.

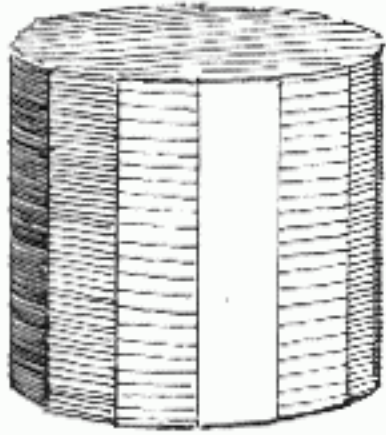
SOME PEN SKETCHES FOR FORESHORTENING



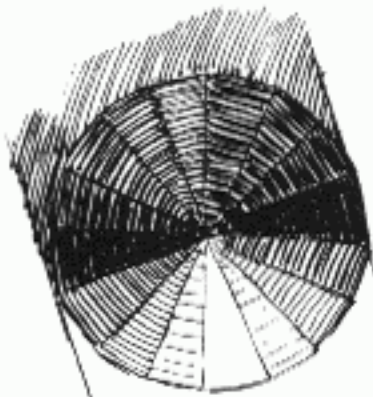
# PLANES

PLANES ARE THEORETICAL FLATTENING OF ROUNDED FORMS AS WELL AS ACTUAL FLAT AREAS. IN ART AN EXTREME SMOOTHNESS AND ROUNDNESS OF FORM TENDS TOWARD THE "SLICK" AND "PHOTOGRAPHIC." IT SHOULD BE AVOIDED "LIKE THE MEASLES."

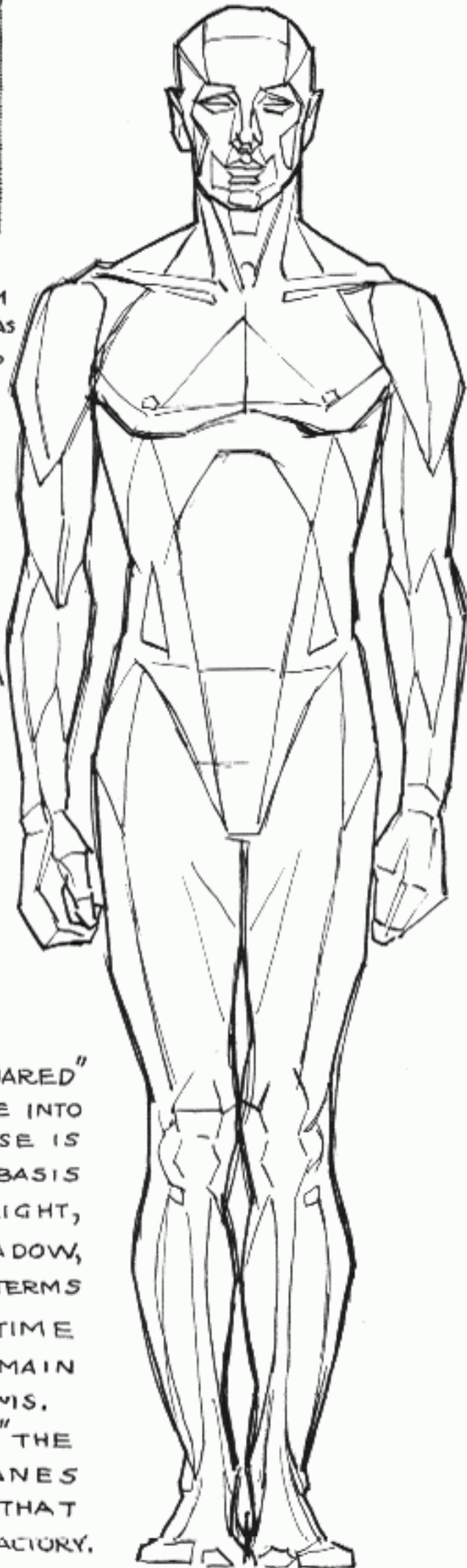
THE USE OF PLANES GIVES MORE OF AN INDIVIDUAL QUALITY. NO TWO ARTISTS WILL SEE PLANES ALIKE. \*SQUARENESS" OF ROUNDED FORM IMPARTS A CERTAIN RUGGEDNESS AND VITALITY. A GOOD AXIOM IS, "SEE HOW SQUARE YOU CAN MAKE THE ROUND."



HERE IS A ROUND FORM SET INTO "PLANES" OR AREAS OF LIGHT HALFTONE AND SHADOW.



( DIRECTION OF LIGHT )



HERE WE HAVE "SQUARED" THE ROUNDED FIGURE INTO PLANES. THE PURPOSE IS TO USE THEM AS A BASIS FOR RENDERING LIGHT, HALFTONE AND SHADOW, IN THE SIMPLEST TERMS AND AT THE SAME TIME PRESERVING THE MAIN STRUCTURAL FORMS. WE THEN "SOFTEN" THE EDGES OF THE PLANES TO THE DEGREE THAT WE DEEM SATISFACTORY.



THERE IS NO SET RULE FOR PLANES. YOU DRAW THEM AS YOU THINK BEST TO SUIT THE SUBJECT.

THE "LIGHT" PLANES ARE THOSE IN FULL LIGHT. THE "HALFTONE" PLANES ARE THOSE IN HALF LIGHT. THE "PASSAGE TONE" IS THAT WHICH MERGES THE HALFTONE AND SHADOW. THE "REFLECT" IS THE LIGHTEST TONE IN THE SHADOW.



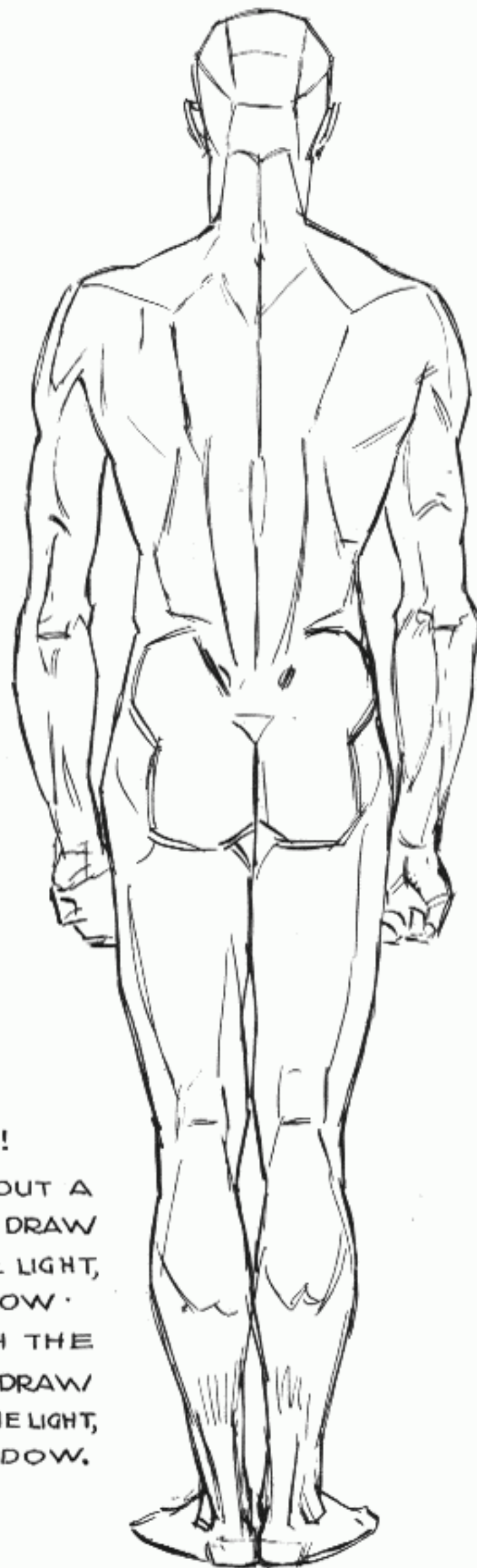
PLANES ARE A "PRELIMINARY CARVING" OF THE SURFACE FORM.



## PLANES

THERE IS NO SET OF PLANES WHICH WILL FIT THE FIGURE AT ALL TIMES, SINCE THE SURFACE FORM CHANGES WITH MOVEMENT SUCH AS BENDING AT THE WAIST, MOVEMENT OF THE SHOULDERS, ETC. THE PLANES ARE GIVEN MAINLY TO SHOW HOW

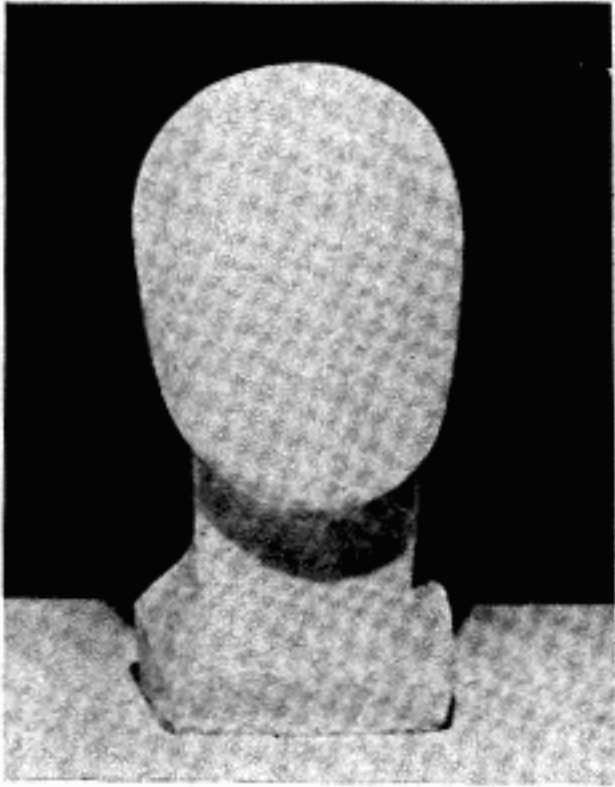
THE FORMS CAN BE SIMPLIFIED. EVEN WHEN YOU HAVE THE LIVE MODEL OR COPY, YOU STILL WORK FOR THE MAIN PLANES OF LIGHT, HALFTONE AND SHADOW. OTHERWISE YOU MAY HAVE AN OVERPOWERING CONFUSION OF TONES.



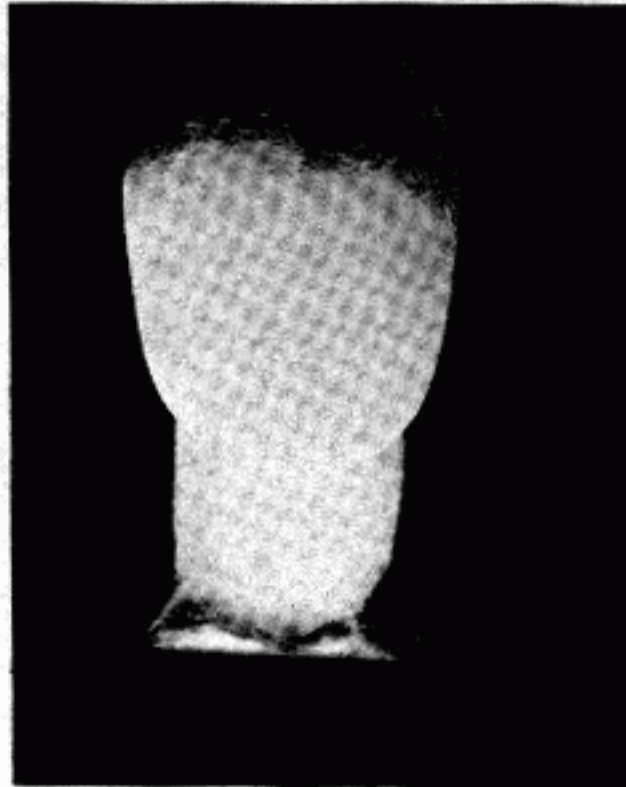
### REMEMBER!

WHEN WORKING WITHOUT A MODEL OR COPY, YOU DRAW THE PLANES FOR THE LIGHT, HALFTONE AND SHADOW. WHEN WORKING WITH THE MODEL OR COPY, YOU DRAW THE PLANES FROM THE LIGHT, HALFTONE AND SHADOW.

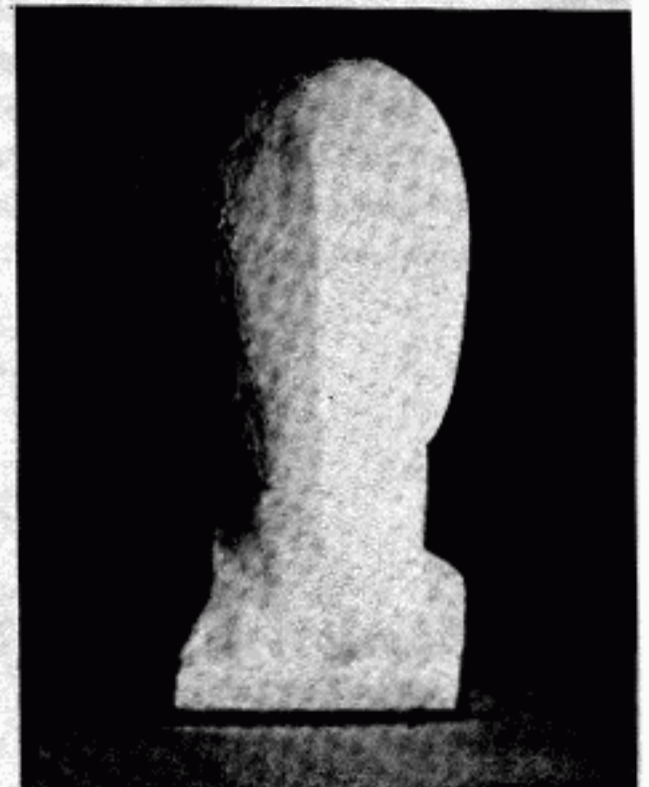
# LIGHTING



1. "FLAT LIGHTING" - (FROM DIRECTLY IN FRONT) GOOD FOR POSTER, DECORATIVE, SIMPLICITY.



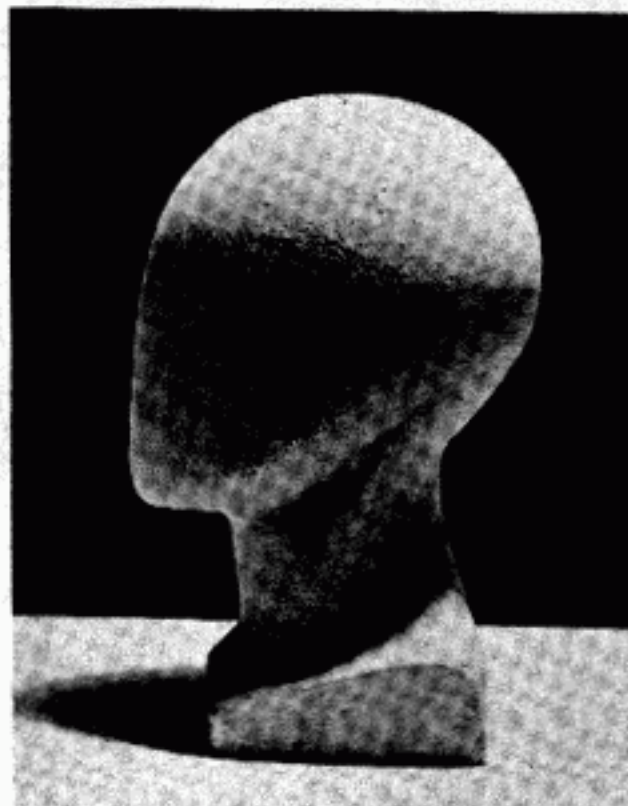
2. "STAGE" - DRAMATIC, WEIRD, GHOSTLY, LIKE THE LIGHT FROM A CRATER. (LOW FRONT)



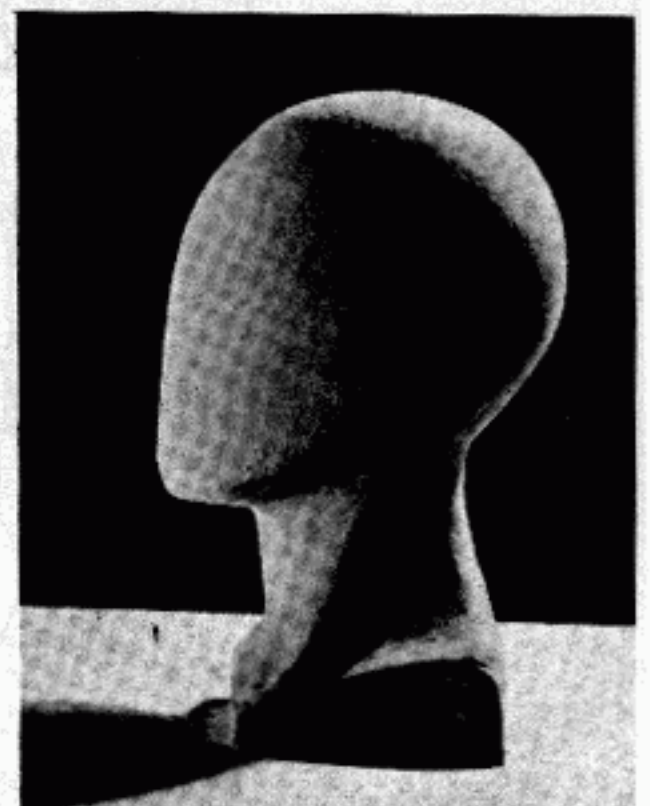
3. "3/4 SIDE" - A GOOD LIGHTING. PLACE THE LIGHT 45° FRONT. USE ONE LIGHT ONLY.



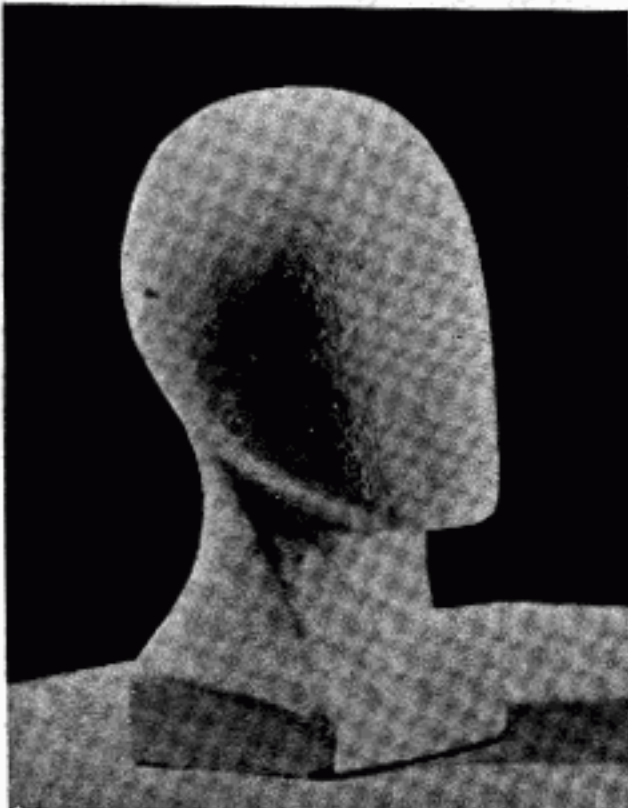
4. "3/4 TOP SIDE" - ONE OF THE BEST. IT GIVES MAXIMUM LIGHT, HALFTONE, SHADOW & REFLECT.



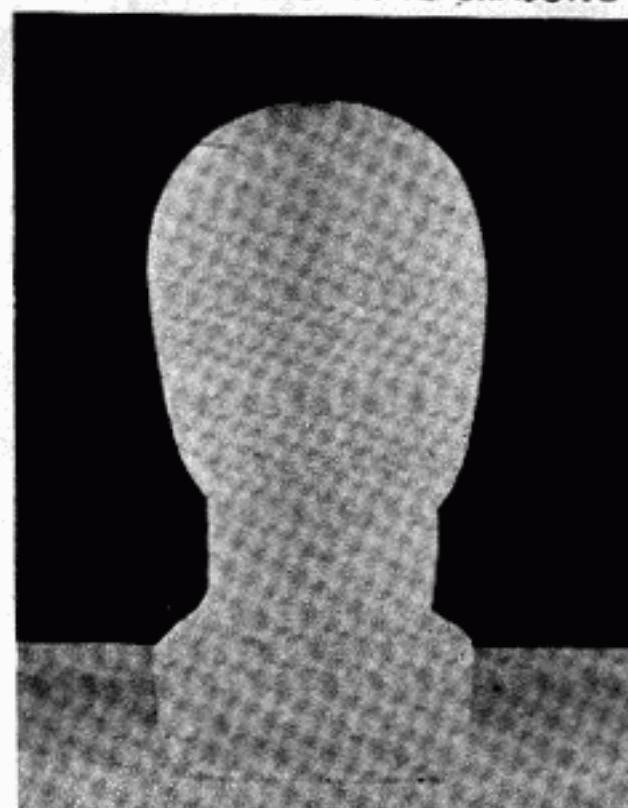
5. "TOP" - A VERY BEAUTIFUL LIGHTING. THIS GIVES GREAT LUMINOSITY TO SHADOWS.



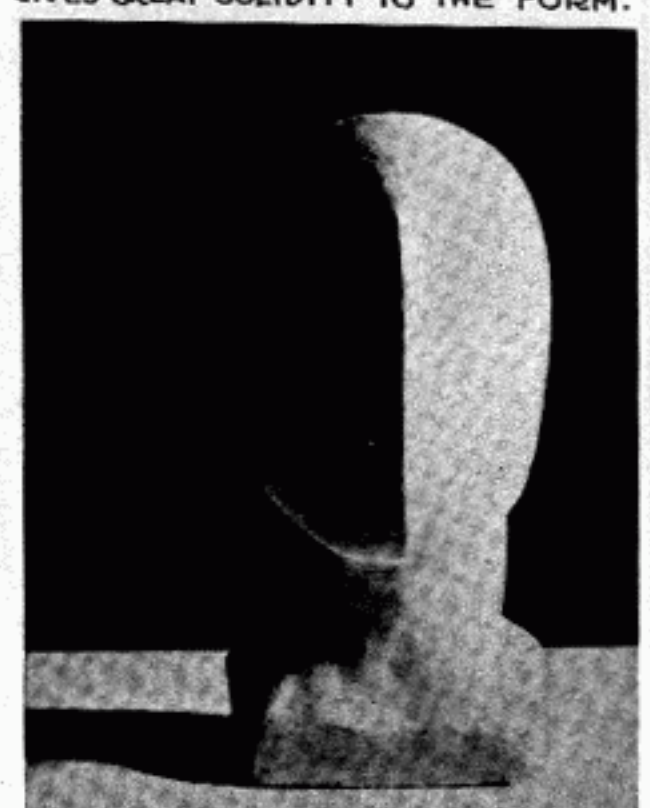
6. "TOP BACK" - WITH REFLECTOR, VERY GOOD. GIVES GREAT SOLIDITY TO THE FORM.



7. "CRISSCROSS" - USUALLY BAD. NEVER HAVE LIGHT EQUAL ON BOTH SIDES. CUTS UP FORM.



8. "ALL FLAT" - PROVING HOW EXCESS LIGHTS MAY ACTUALLY ELIMINATE SOLID FORM.



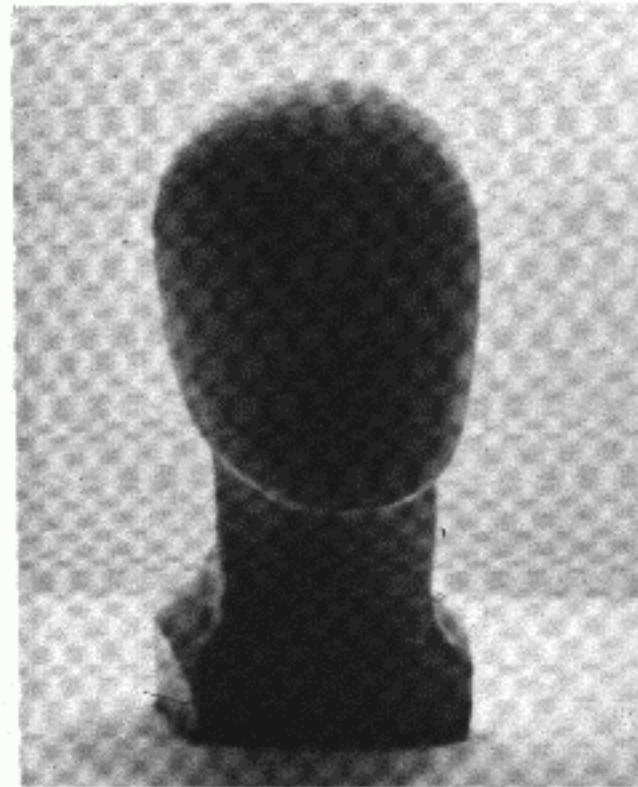
9. "1/2 and 1/2" - BAD. AREAS OF LIGHT & SHADOW SHOULD NEVER BE EQUAL. GIVE ONE THE EDGE.

## LIGHTING

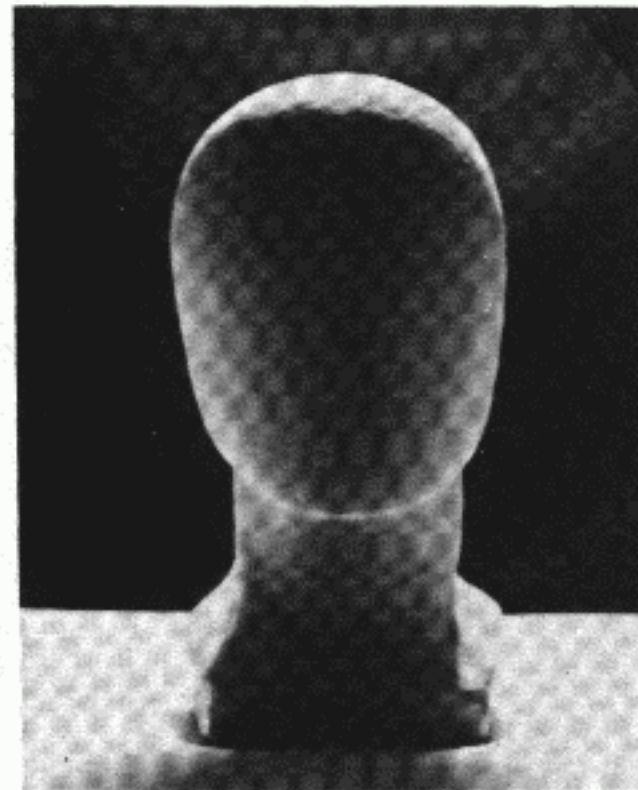
Here the camera lends us a helping hand by showing the "actual" light as it falls on a simplified form. The form has been rounded to give you the gradation from light through halftone to shadow. Number 1 is a front lighting, corresponding to the treatment of a flat and unshaded outline drawing. The only shadow, under the chin, occurs because the light was raised a little to allow the camera to be placed under it. Camera and light, of course, could not have been placed in the identical spot. Had this been possible, there would have been no shadow. An all-flat or formless lighting may be obtained by piling in equal lighting from every direction (Number 8).

When there is a single source of light on the object, the shadowed side reflects some of the light in a luminous manner. The reflected-light areas within the shadow, however, never become competitive with the areas in light, and the unity of the mass of light as opposed to the mass of shadow is maintained. In drawing nothing within a shadow area should ever be as light as that within a light area, because reflected light is never so strong as its source. One exception might be the use of a mirror. That, however, would be a duplication of the light source rather than reflection (refraction). The dazzling light upon water is another example of refraction.

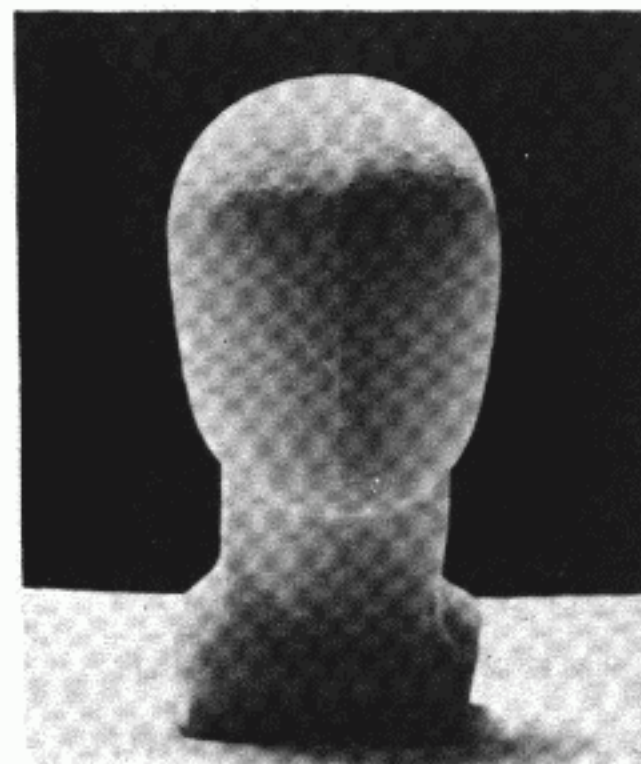
Simple lighting, which means lighting from a single source, and the reflected light of that source, is the most perfect lighting there is. It renders form in its actual contours and bulk. True modeling of form cannot be approached any other way, since to change the normal or true value of the plane is to change and upset the form; if the value is "off," the form is incorrect. Since the photographer may not have reasoned this out, it is better to make your own photographs, or at least supervise the lighting of any photographic copy. The photographer hates shadows; the artist loves them.



10. "SILHOUETTE" - THE REVERSE OF NO. 1  
GOOD FOR POSTER, DESIGN & FLAT EFFECTS.



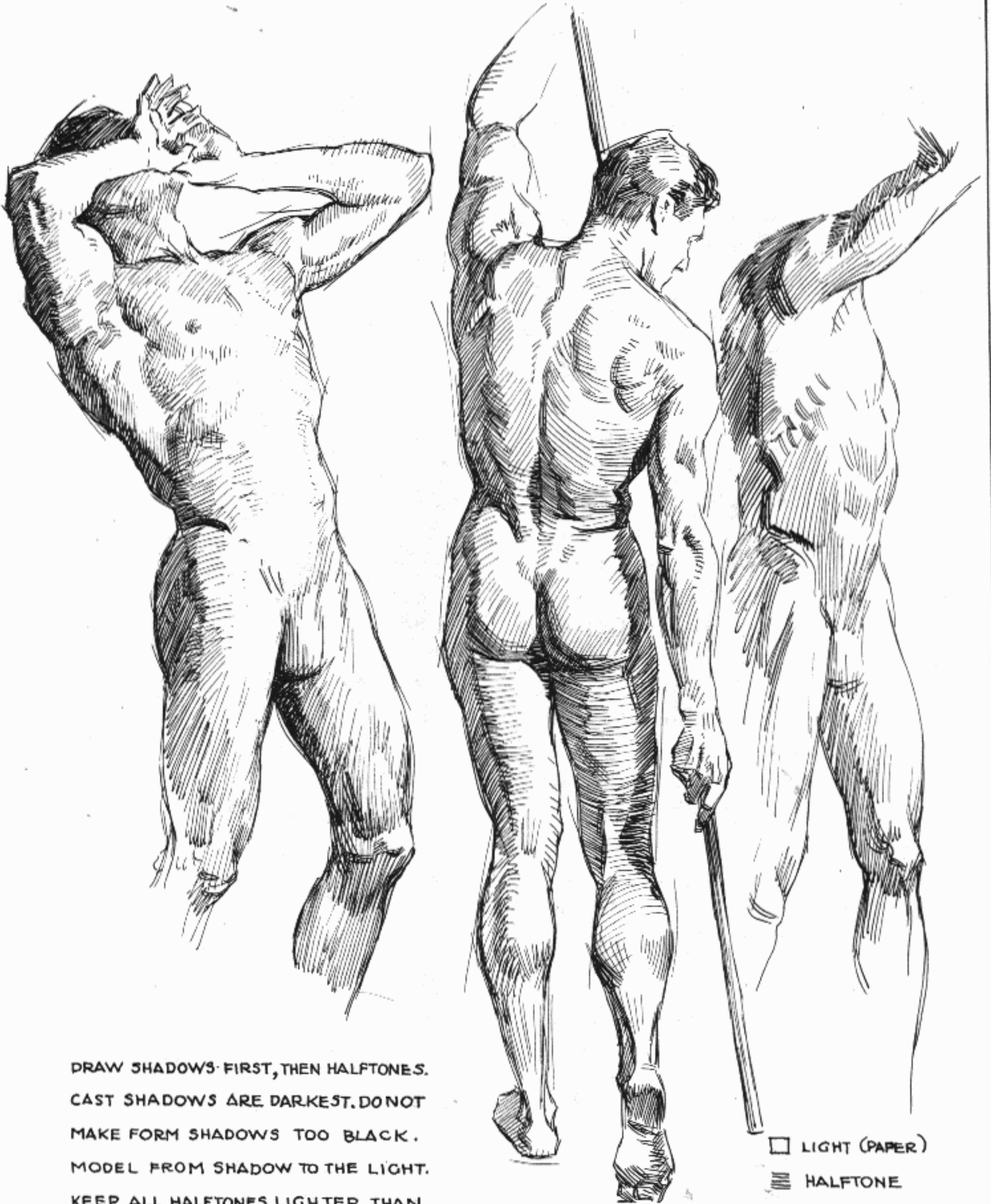
11. "FRINGE" - LIGHTED DIRECTLY FROM  
BACK SLIGHTLY TOP. VERY EFFECTIVE.



12. "SKY" - TOP WITH A LIGHT GROUND  
FOR REFLECTION. NATURAL, VERY GOOD.



## SIMPLE LIGHTING ON THE FIGURE



DRAW SHADOWS FIRST, THEN HALFTONES.  
CAST SHADOWS ARE DARKEST. DO NOT  
MAKE FORM SHADOWS TOO BLACK.  
MODEL FROM SHADOW TO THE LIGHT.  
KEEP ALL HALFTONES LIGHTER THAN  
SHADOWS. DON'T "OVER MODEL" LIGHT.

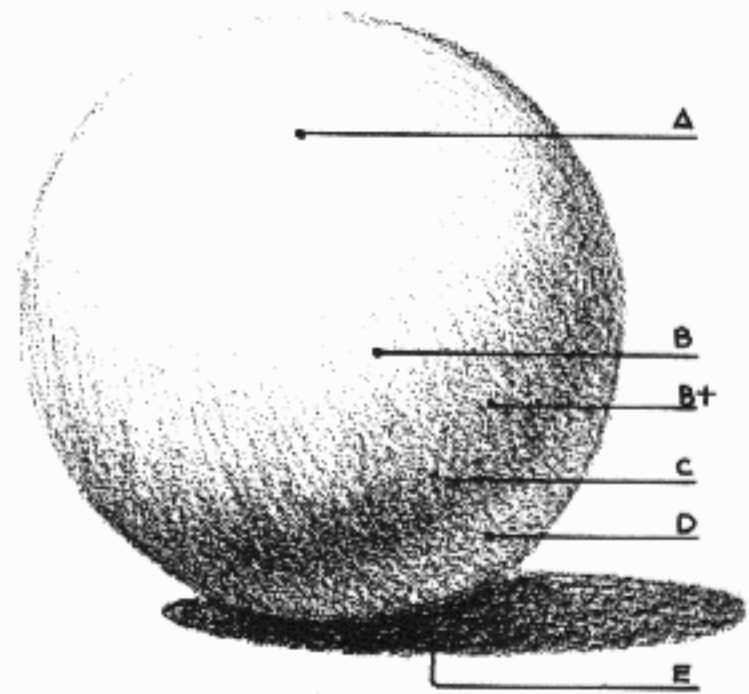
□ LIGHT (PAPER)  
▨ HALFTONE  
■ SHADOW

## TRUE MODELING OF ROUNDED FORM

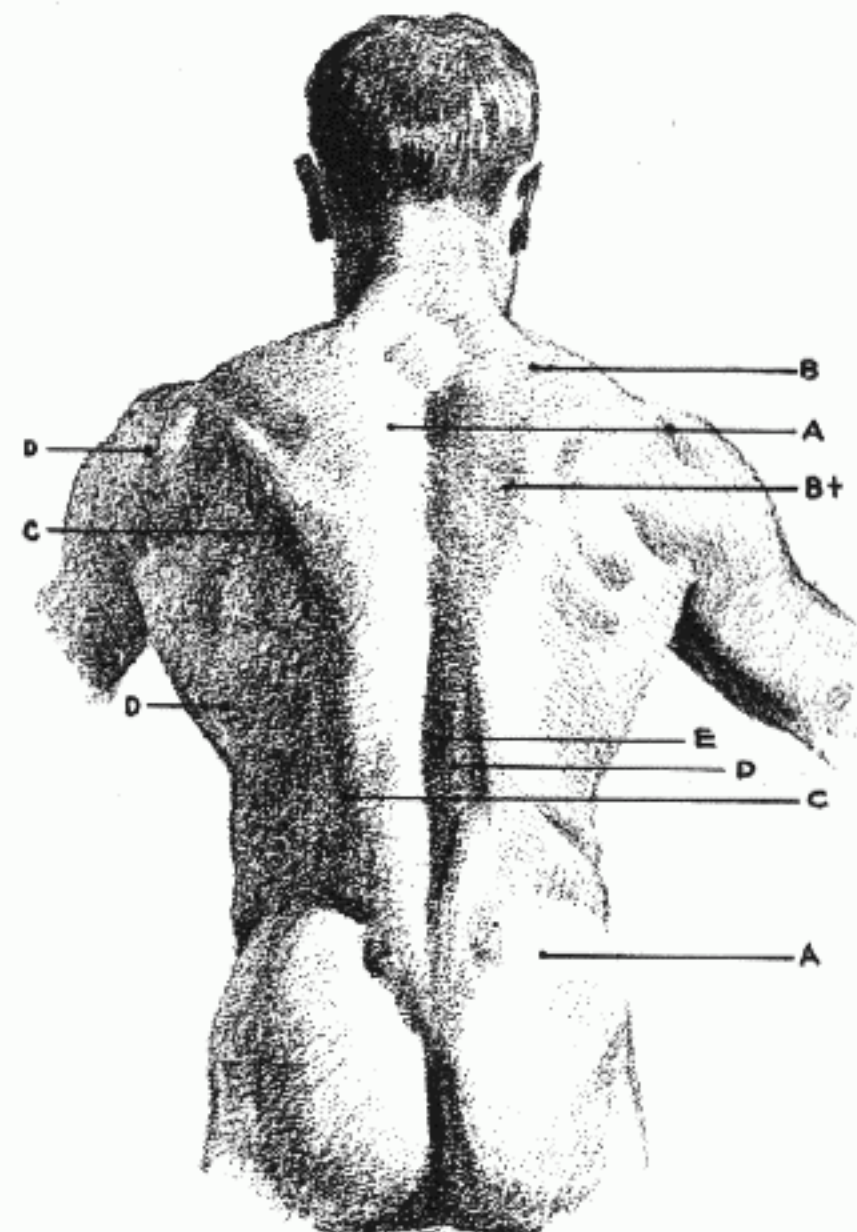
The simplest way to explain the fundamental principle of rendering light and shadow is to think of a ball with light focused upon it just as the sun lights the earth. The area on the ball closest to the light is the high light (A), comparable to noon. If we move on the surface of the sphere away from the high light in any direction, we find that the light begins imperceptibly to fade into the halftone area (B), which may be compared to twilight, and then to last light (B+), and on to night (C). If there is nothing to reflect the light, there is true darkness; however, if the moon, a reflector of the sun's light, comes up, it will reflect light into the shadow (D). When light is intercepted by a body, its silhouette falls upon the adjacent light plane. This, the darkest of the shadows, is called "cast shadow." It is still possible, however, for a cast shadow to pick up some reflected light.

The artist should be able to look at any given place on his subject and determine to which area it belongs — the light, the halftone, the shadow, or the reflected light. Correct values must be given in order to obtain unity and organization of these four fundamental areas. Otherwise a drawing will not hold together. Treatment of light gives a drawing cohesion no less than structural form.

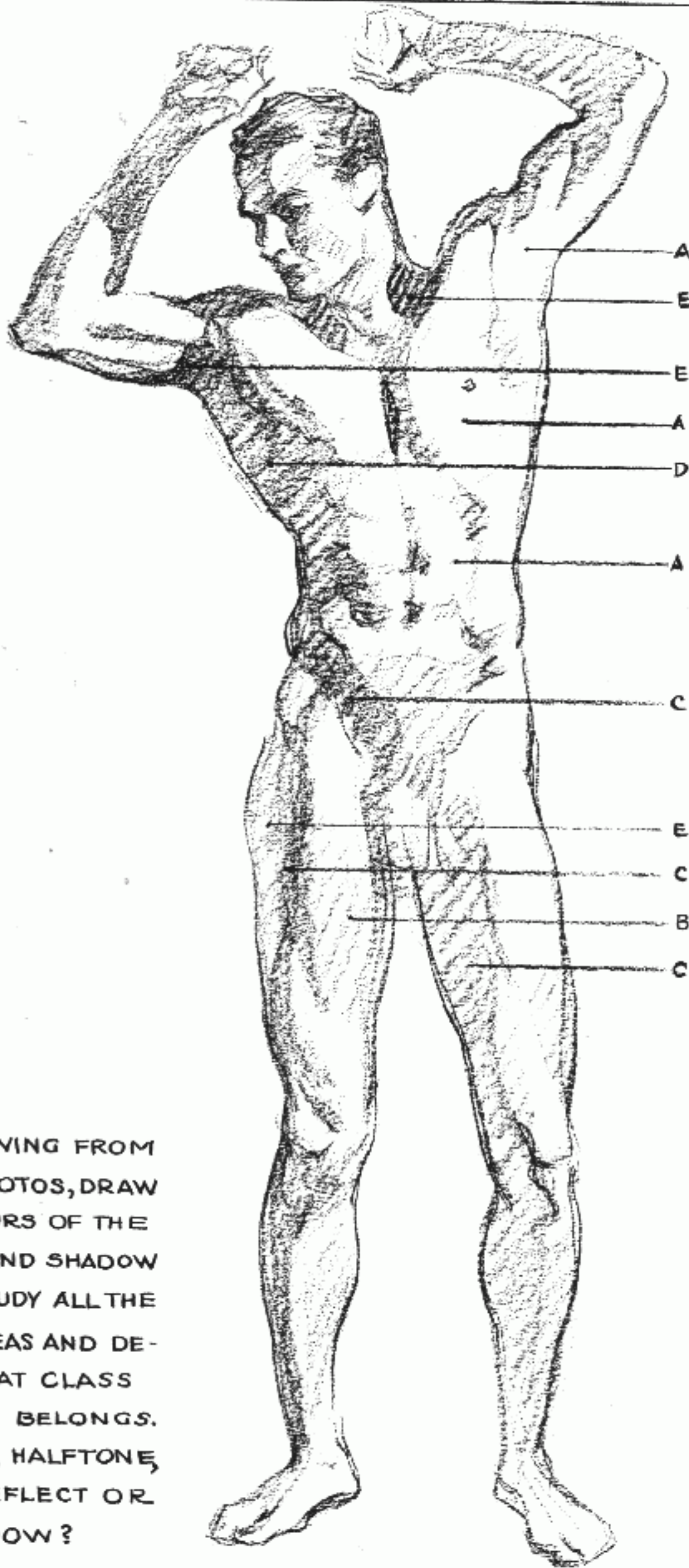
There are many things you can learn from photographs if you use them intelligently. Remember, however, that the range of light to dark is much greater in the eye than in pigment. You cannot possibly put down the full range; you have to simplify.



- A. HIGHLIGHT : "NOON"
- ▒ B. HALFTONE = "TWILIGHT", B+ LAST LIGHT
- C. SHADOW = "NIGHT"
- ▒ D. REFLECT = "MOONLIGHT"
- E. CAST SHADOW "ECLIPSE"



# GROUPING SHADOW MASSES

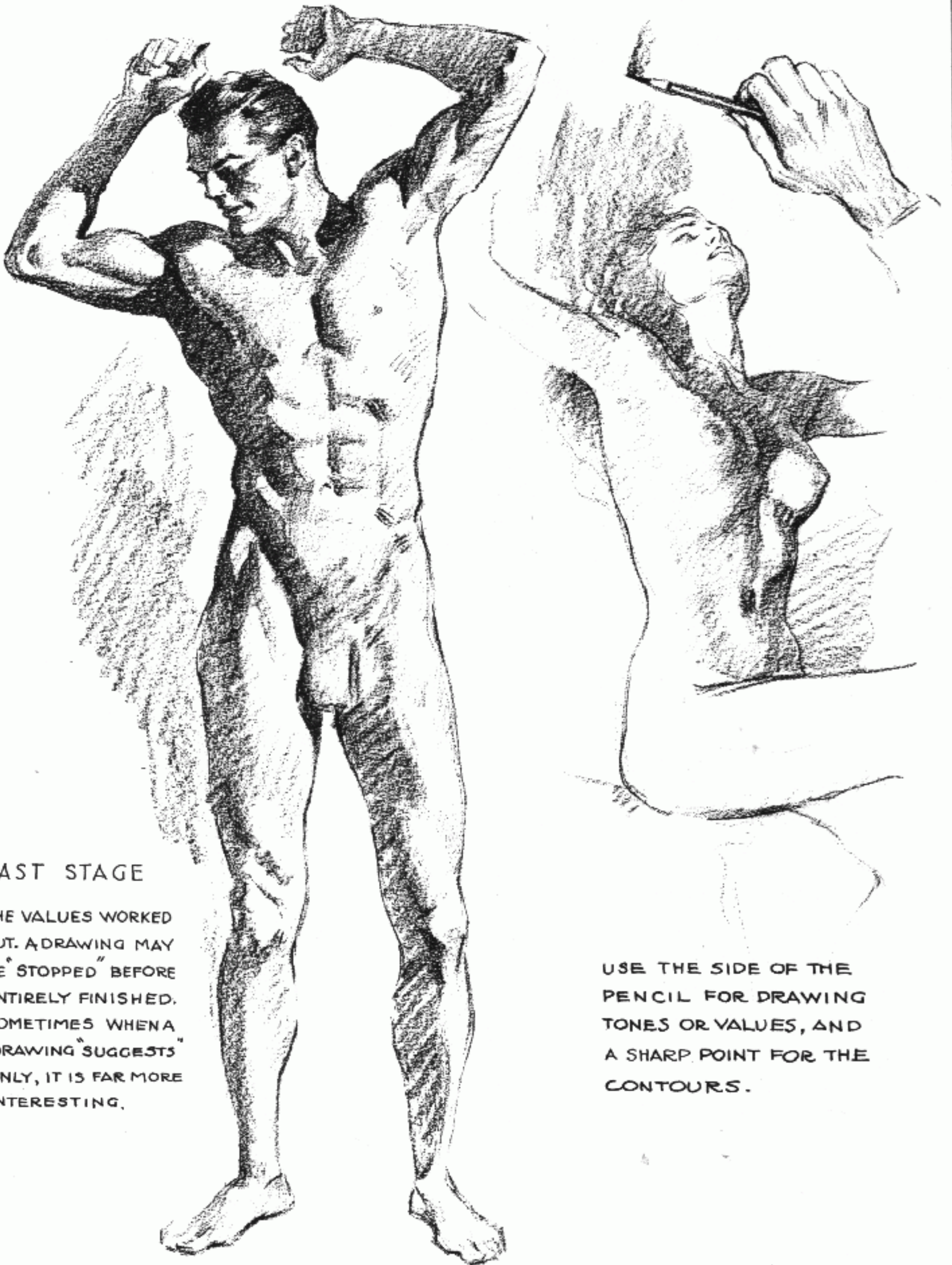


WHEN DRAWING FROM LIFE OR PHOTOS, DRAW THE CONTOURS OF THE HALFTONE AND SHADOW MASSES. STUDY ALL THE SURFACE AREAS AND DECIDE TO WHAT CLASS EACH AREA BELONGS. IS IT LIGHT, HALFTONE, SHADOW, REFLECT OR CAST SHADOW?

- A LIGHT
- B HALFTONE
- B+ DK. HALFTONE
- C SHADOW
- D REFLECT
- E CAST SHADOW

FIRST STAGE

## THE MAIN VALUES STATED



### LAST STAGE

THE VALUES WORKED OUT. A DRAWING MAY BE "STOPPED" BEFORE ENTIRELY FINISHED. SOMETIMES WHEN A DRAWING "SUGGESTS" ONLY, IT IS FAR MORE INTERESTING.

USE THE SIDE OF THE PENCIL FOR DRAWING TONES OR VALUES, AND A SHARP POINT FOR THE CONTOURS.

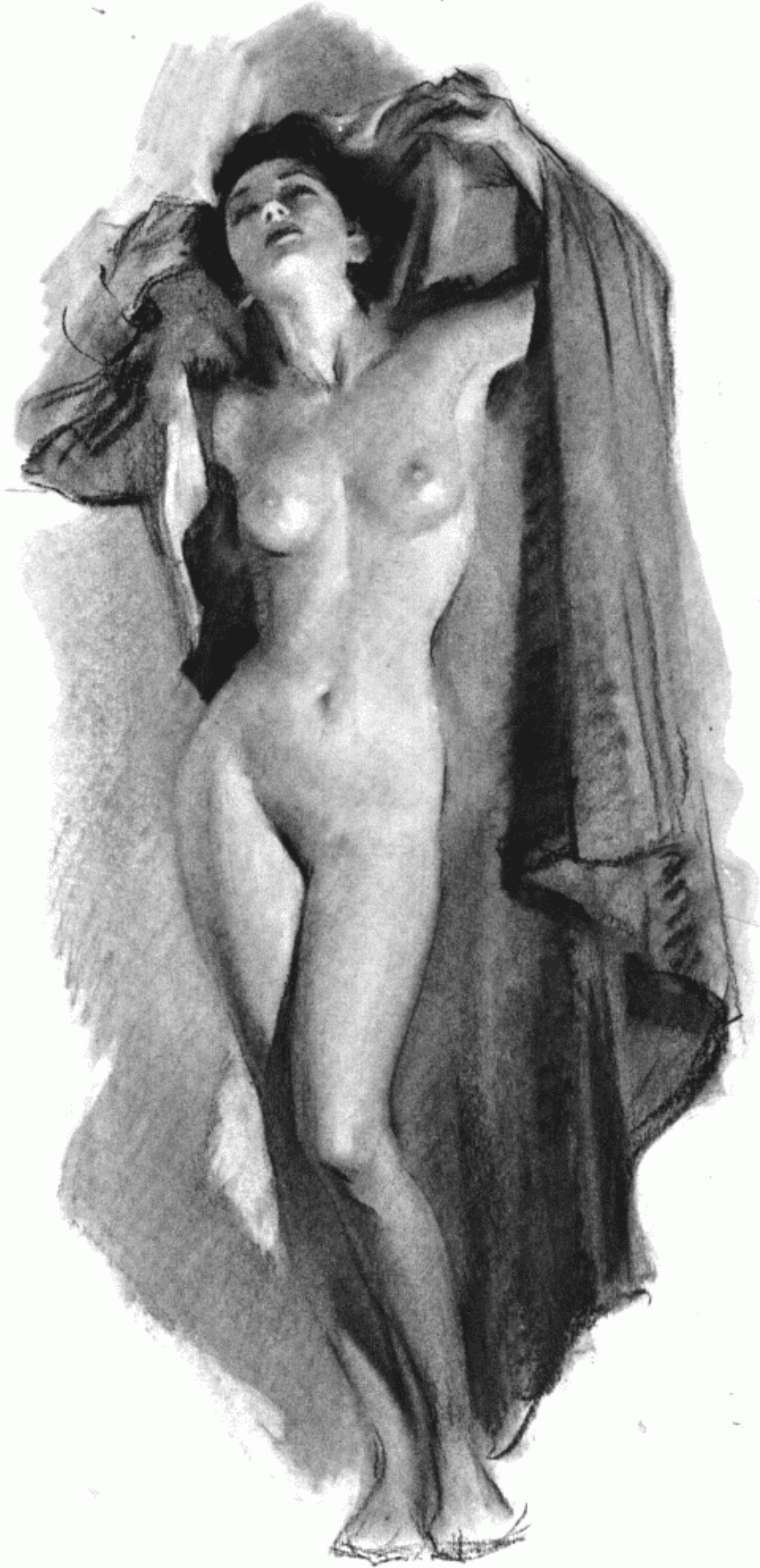
# THE FAST STATEMENT OF VALUES



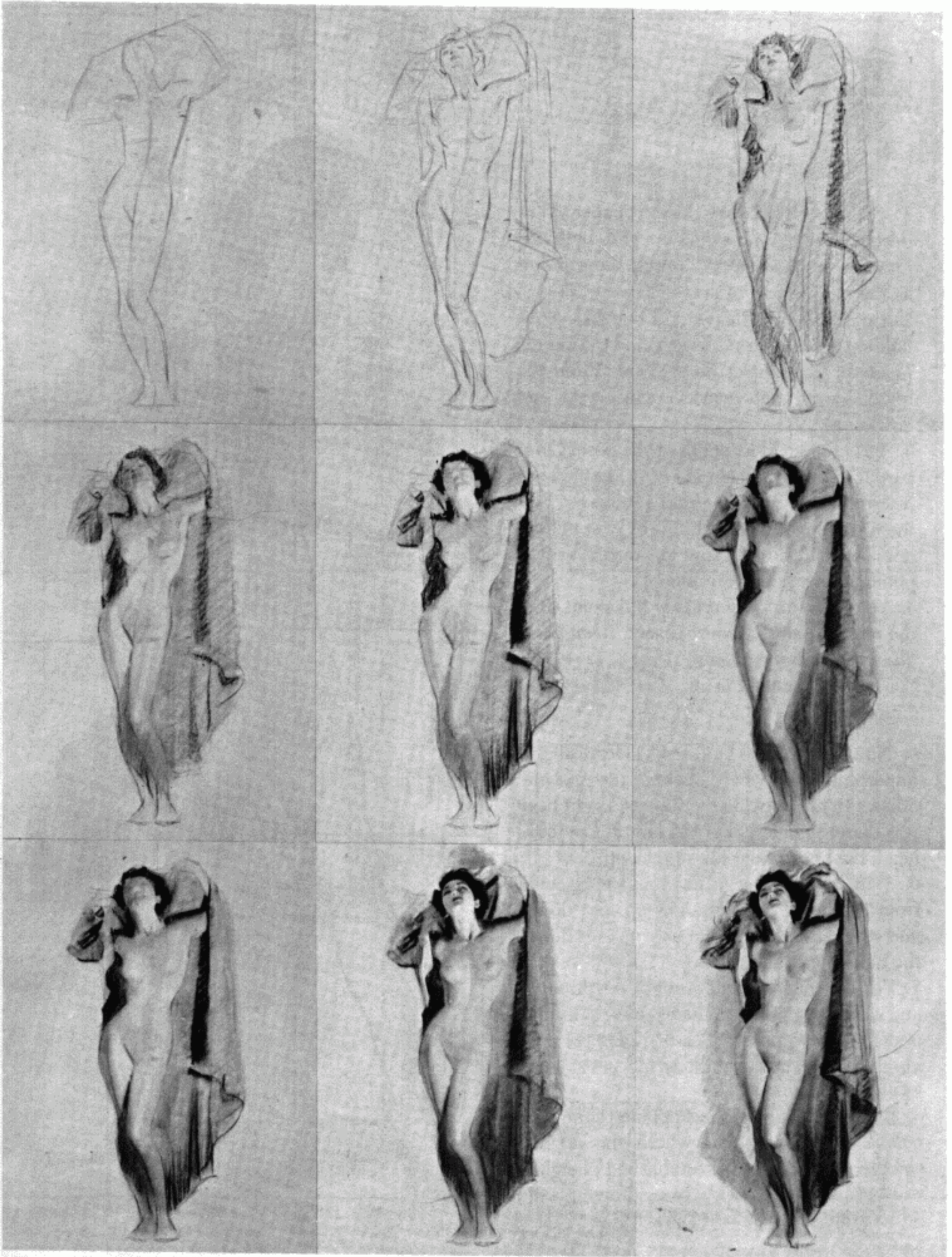
SHADOWS SIMPLY STATED ARE  
ESSENTIAL IN FAST SKETCHING



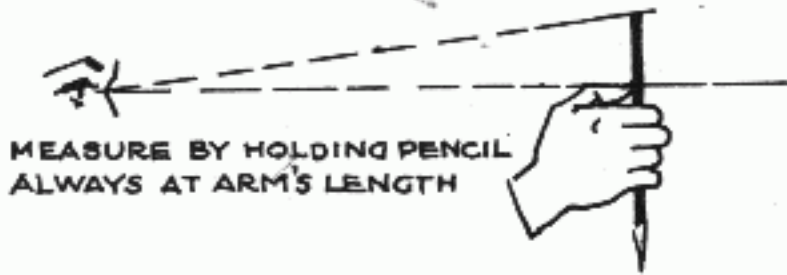
PROCEDURE



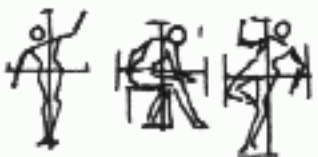
PROCEDURE

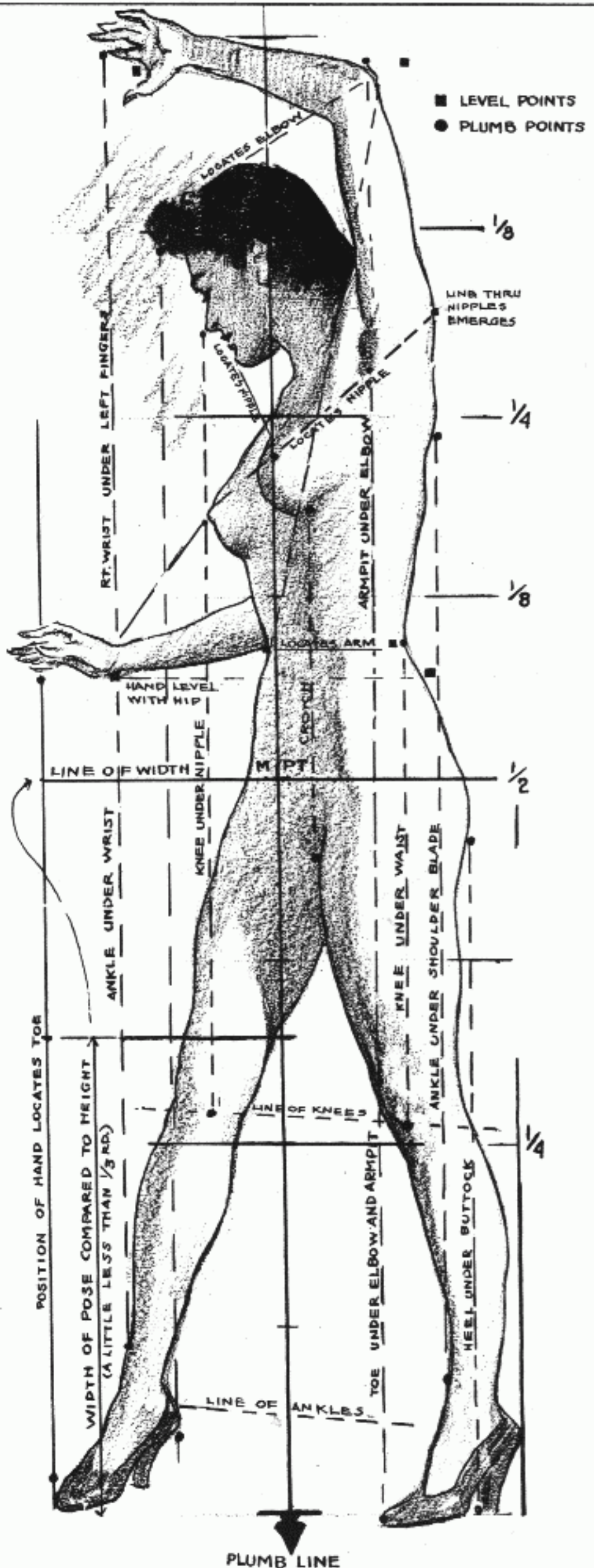


# THE VISUAL-SURVEY PROCEDURE

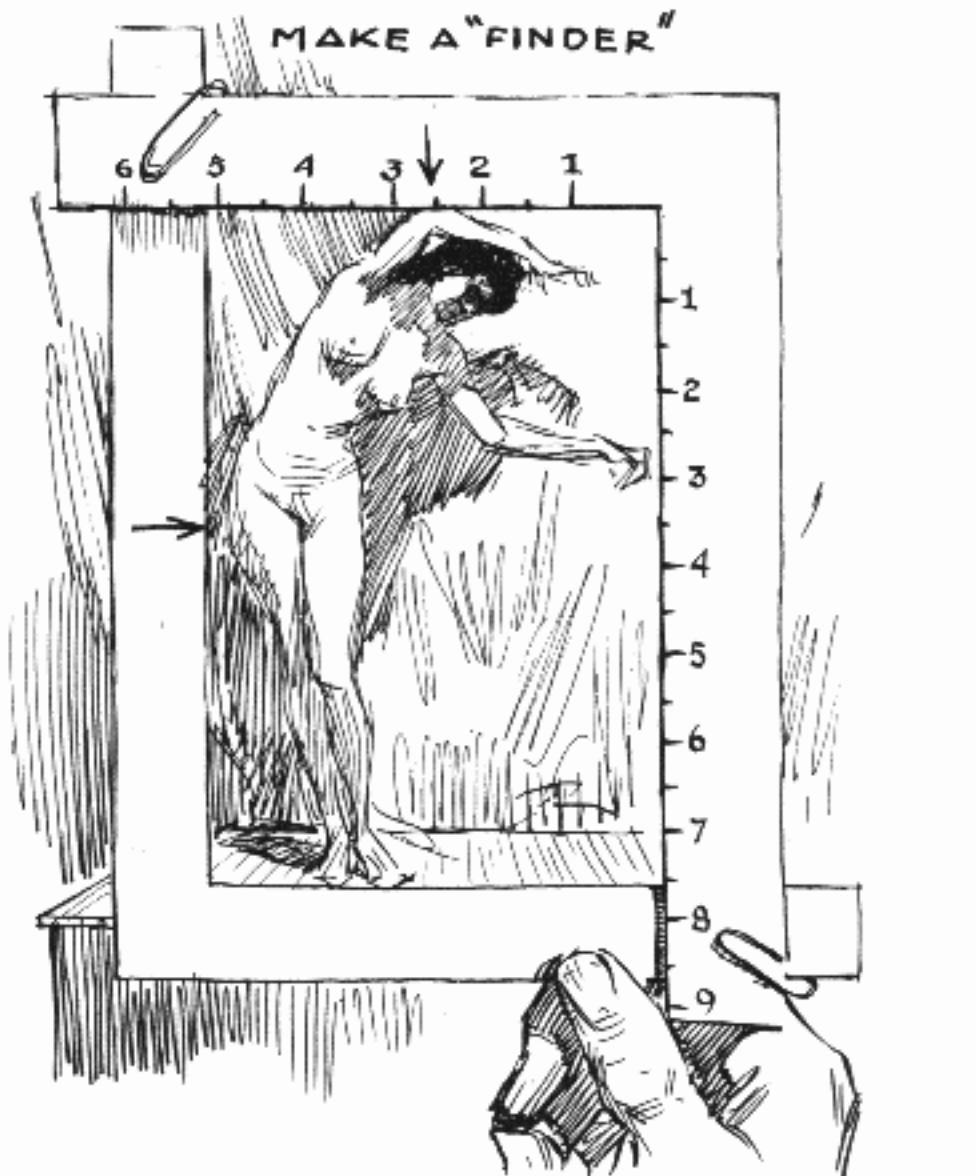
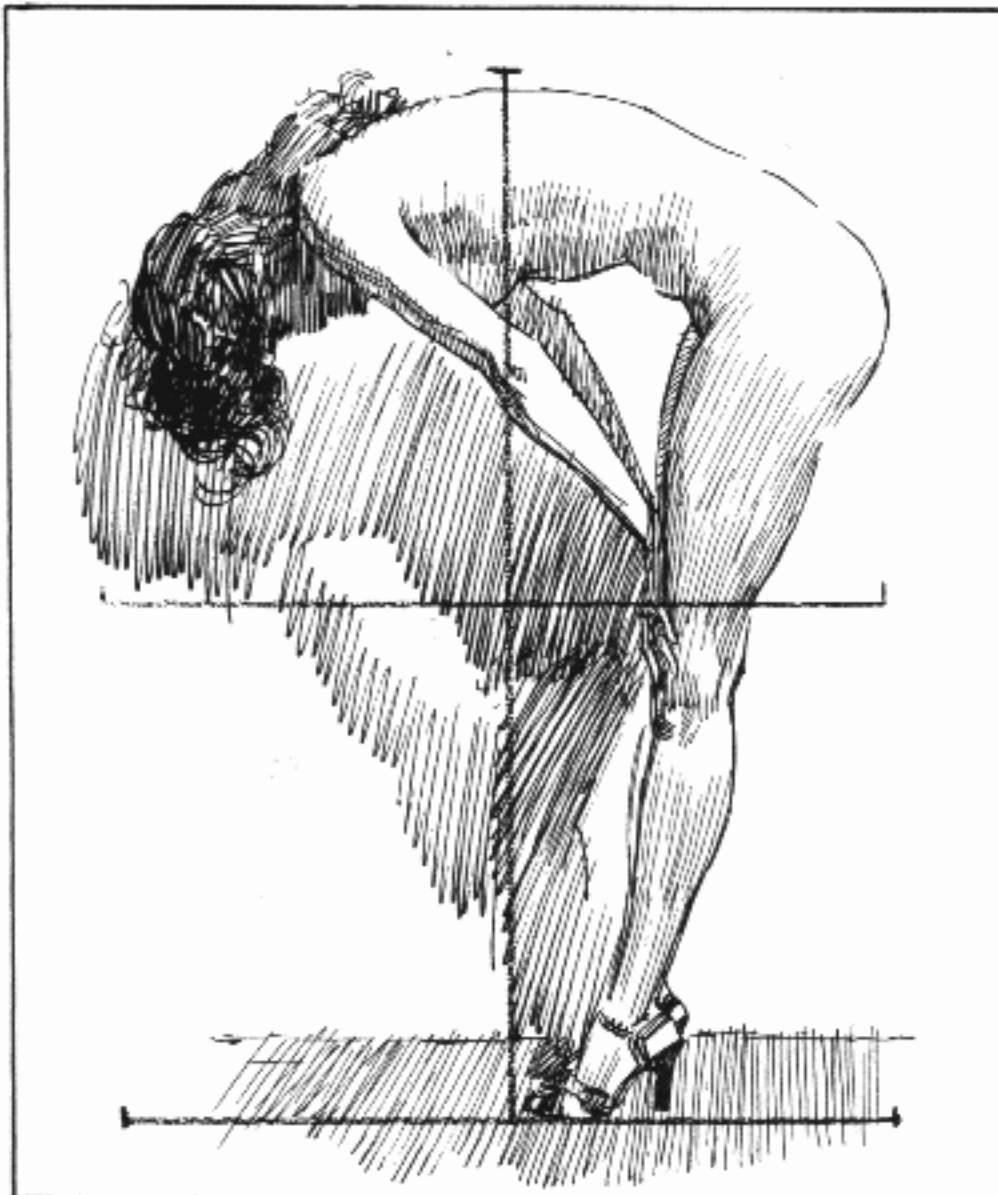
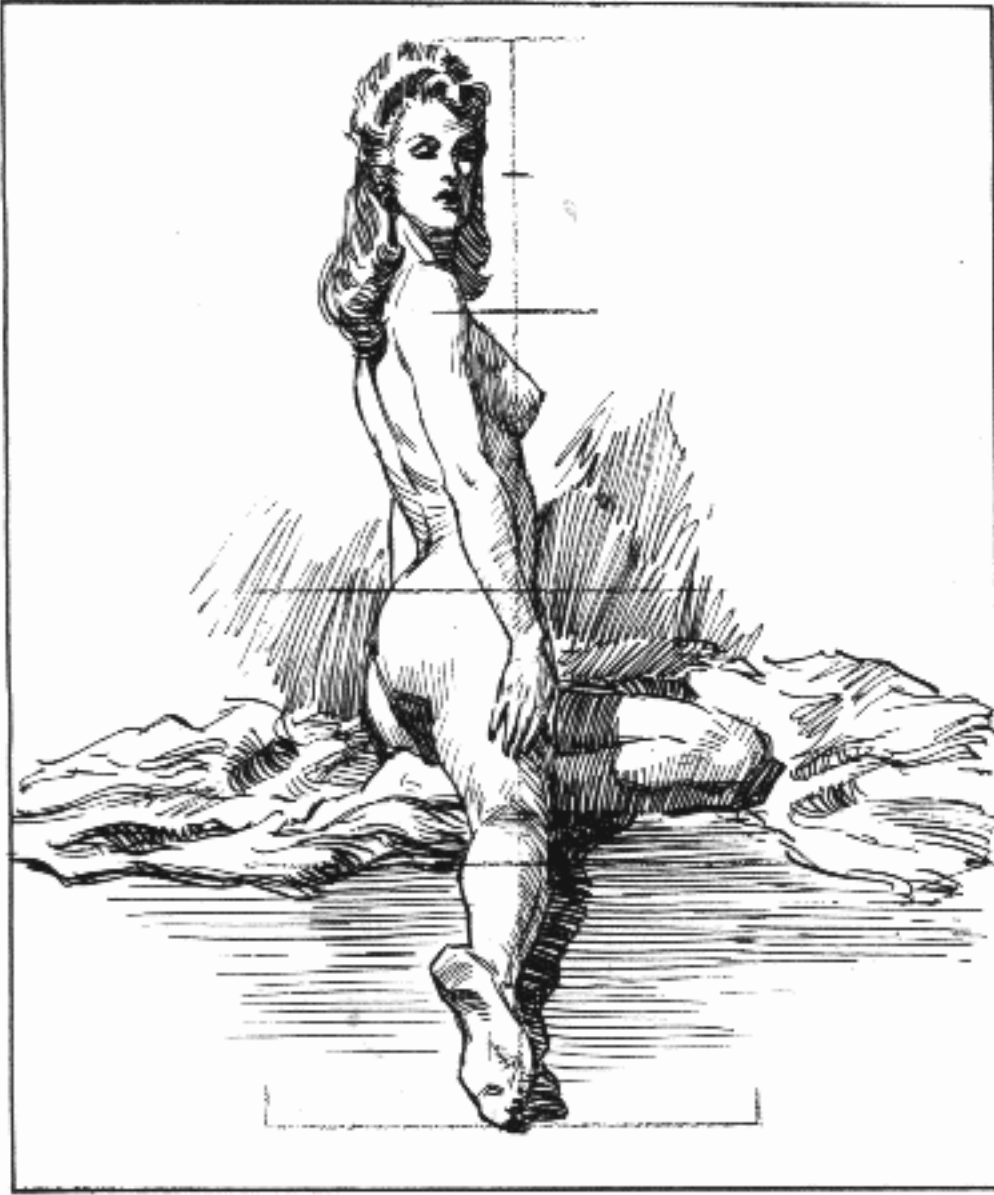


## MEASURING THE SUBJECT

1. Establish two points on your paper as the desired height of pose (top and bottom). Draw a perpendicular through these points as the middle line of subject.
2. Locate the middle point of line ( $\frac{1}{2}$ ). Now, holding pencil at arm's length, find the middle point on the subject before you. From the middle point get quarter points (up and down).
3. Take the greatest width of the pose. Compare it to the height. In my drawing it comes just above the right kneecap (about  $\frac{1}{3}$ ). Lay the width equally on each side of your middle point up and down. Now locate the middle point crossways on your model.
4. Your two lines will cross at this point. It is the middle point of your subject. *Remember this point, on the model.* You work out from it in all directions. 
5. Now, with plumb line, or eye, locate all the important points that fall beneath one another. (In my drawing the subject's right heel was directly underneath her hair at the forehead, the knee under the nipple, etc.)
6. Start by blocking in head and torso and, from the head, sight straight up and down and straight across, all the way up and down the figure.
7. For the angles, sight straight on through and establish a point on the line where it falls under a known point. (See line of chest and nipples. The known point is the nose. This locates right nipple.)
8. If you constantly check points opposite, points underneath, and where the angles emerge, after having established height, width, and division points—your drawing will be accurate, and you will know it is!

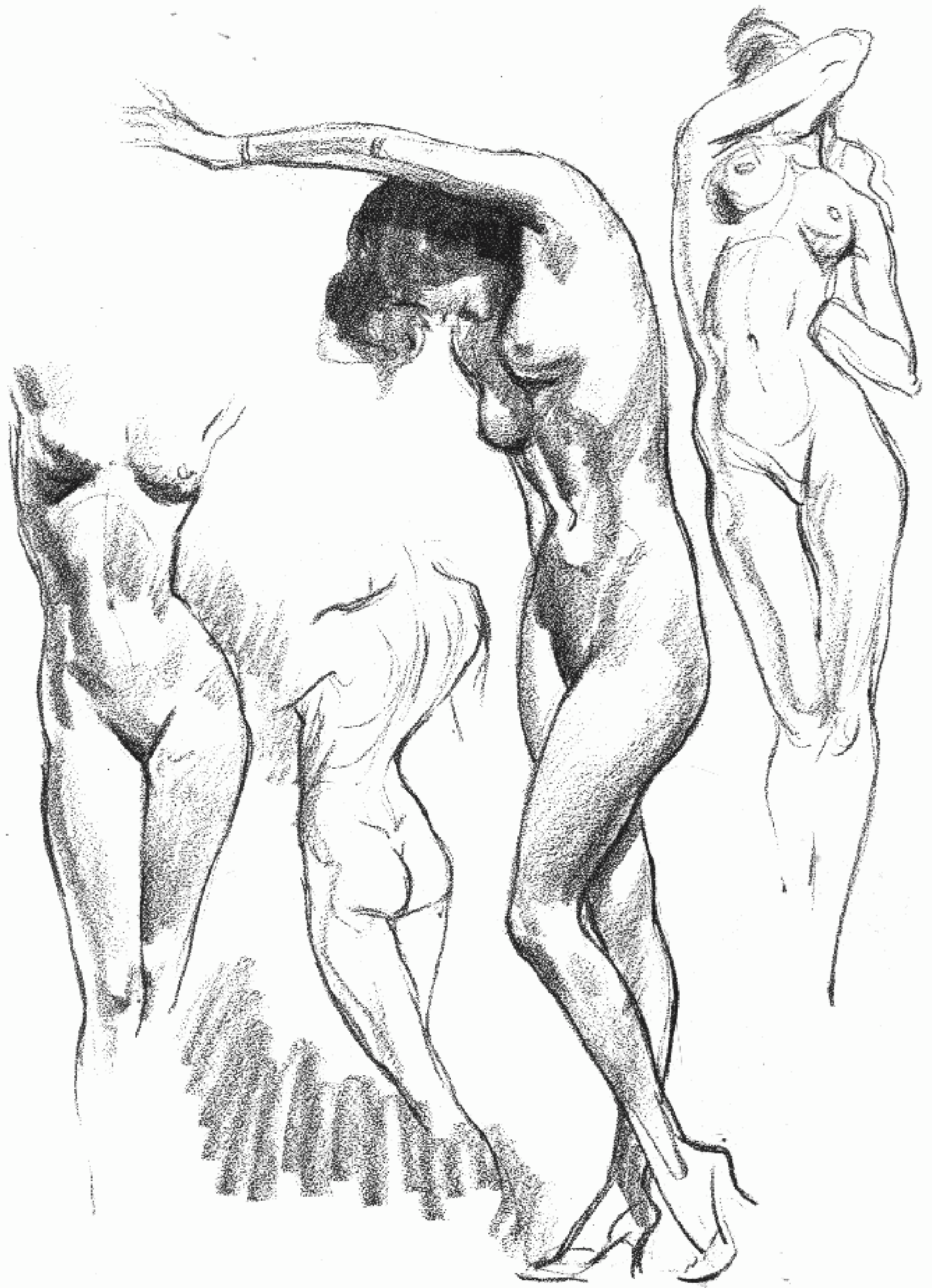


# DRAWING FROM THE MODEL

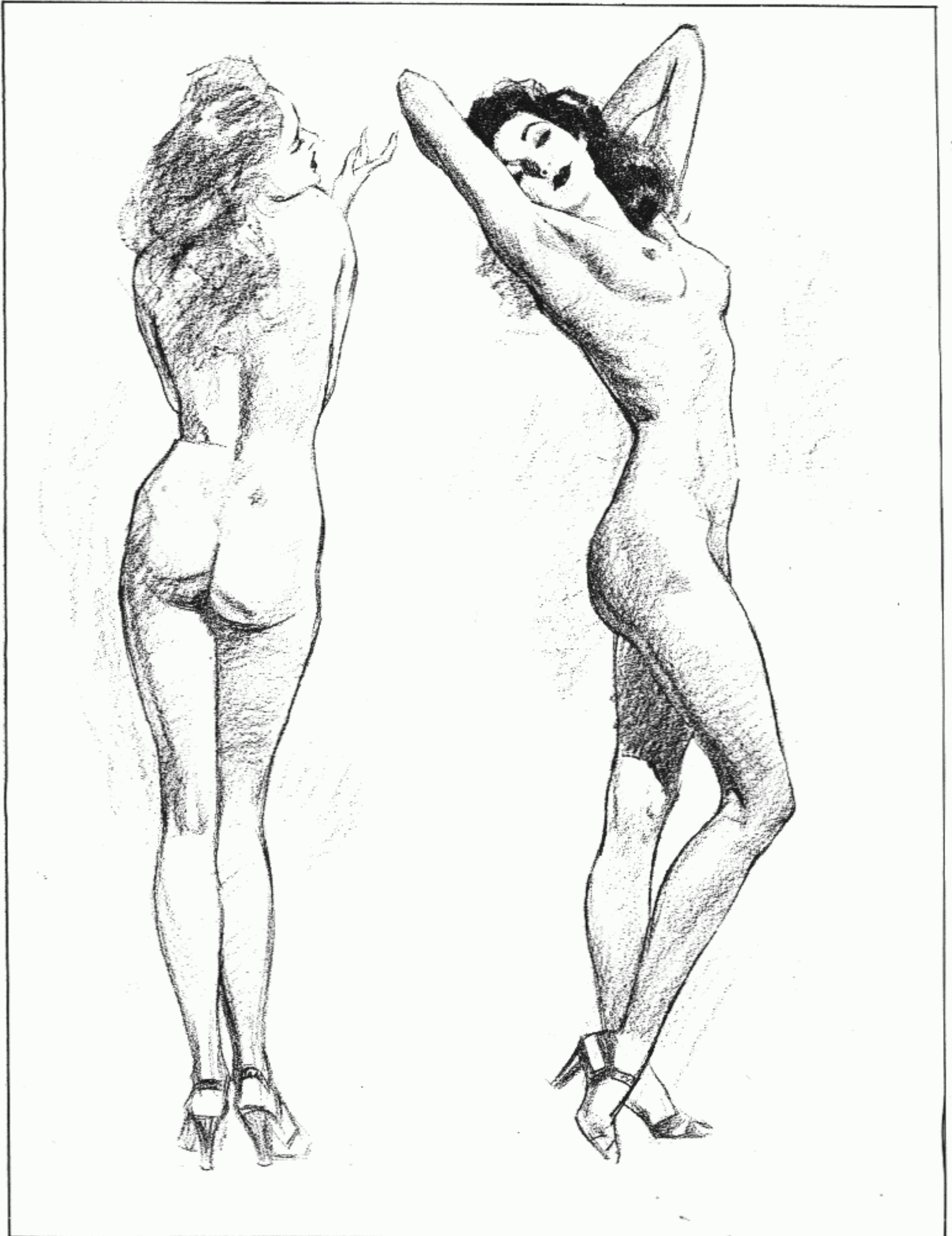


REMEMBER THIS PLAN GIVES THE ACTUAL LIVE PROPORTIONS. MAKE ANY ADJUSTMENTS YOU WISH AS YOU GO ALONG. USUALLY ADD A LITTLE IN LENGTH.

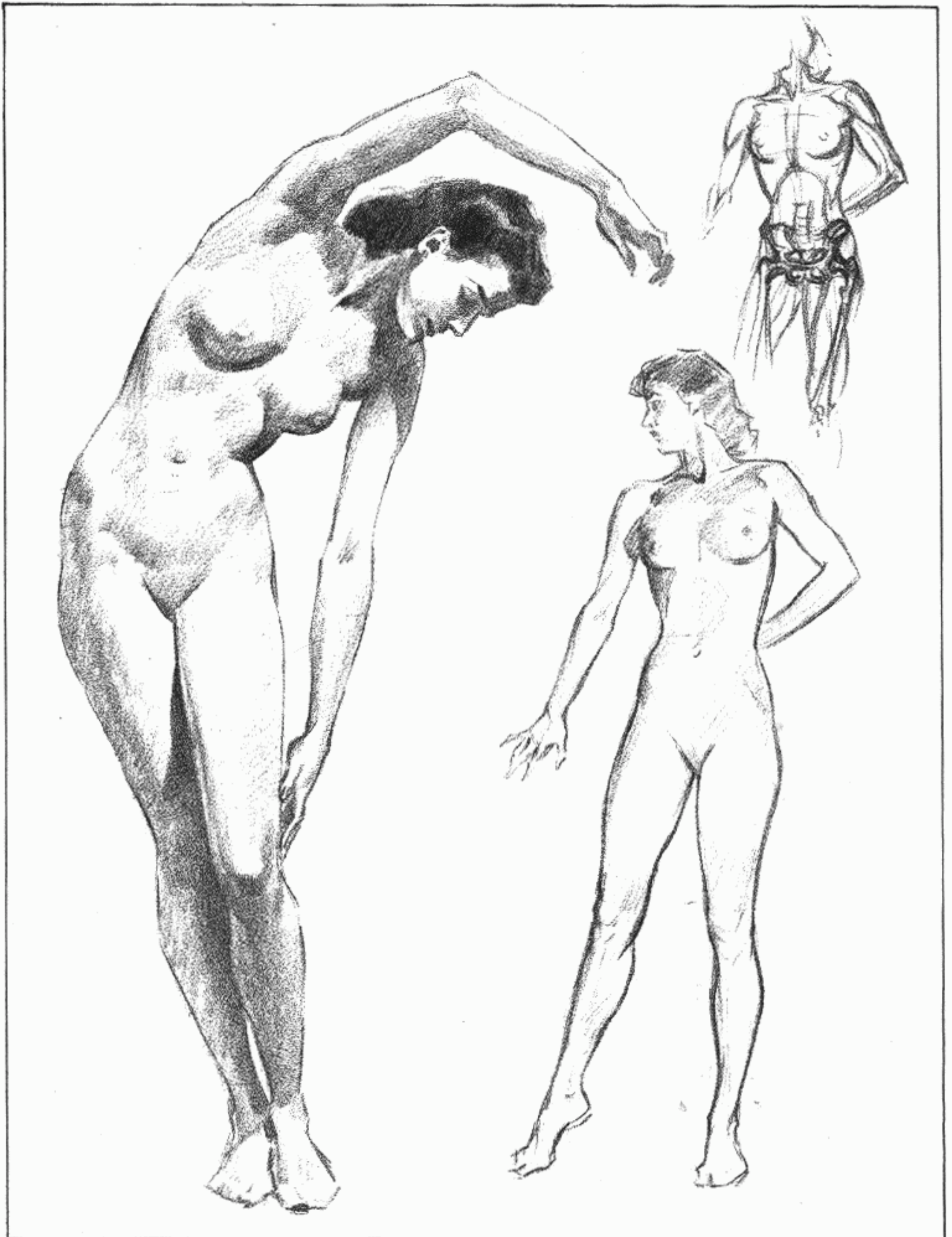
CUT TWO RIGHT ANGLES FROM SOME STIFF CARDBOARD, MARK OFF IN INCHES AND CLIP TOGETHER. THIS CAN BE ADJUSTED. IT GIVES PROPORTIONATE WIDTH TO HEIGHT.



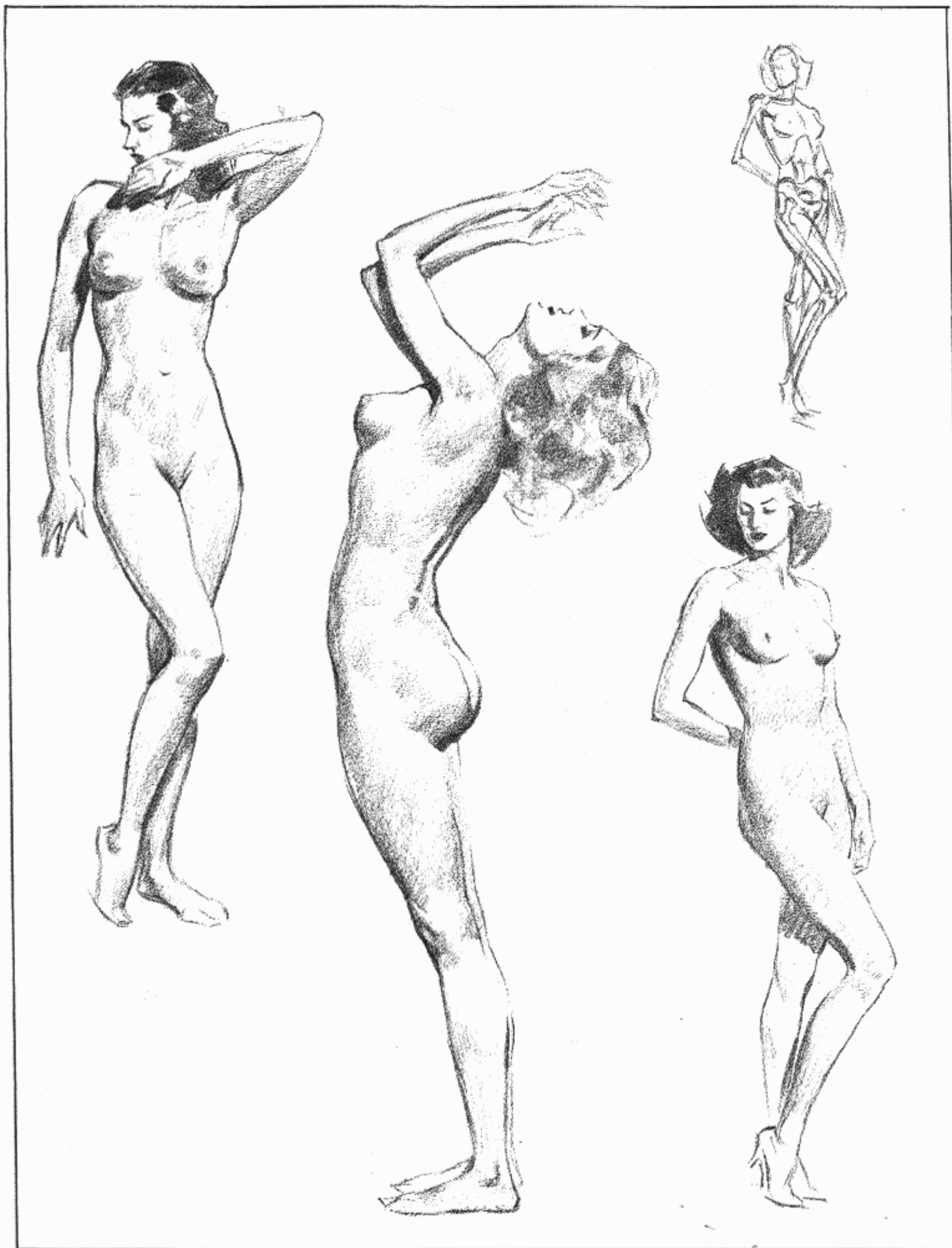
THE WEIGHT ON ONE FOOT



DISTRIBUTED WEIGHT

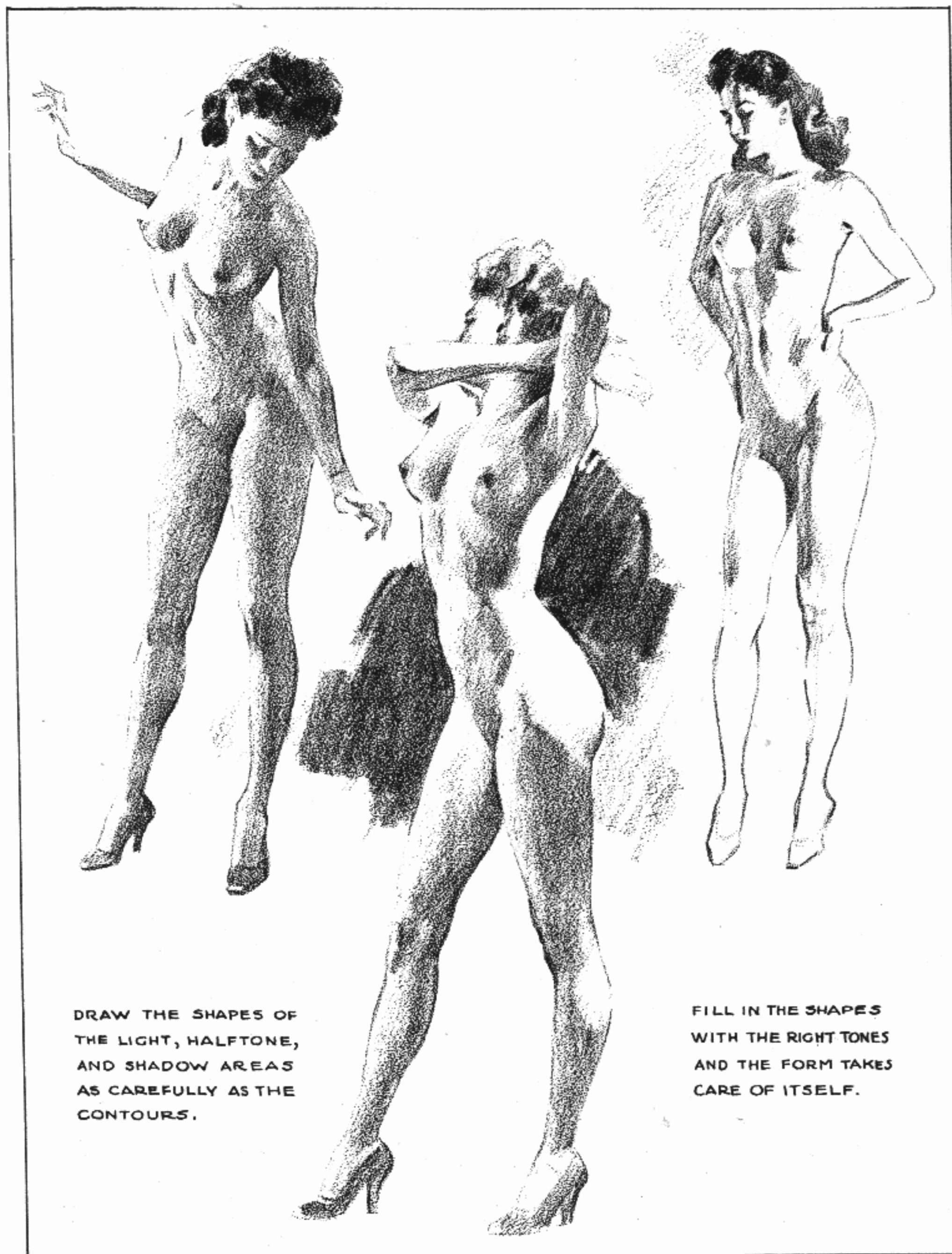


THERE ARE MANY WAYS OF STANDING





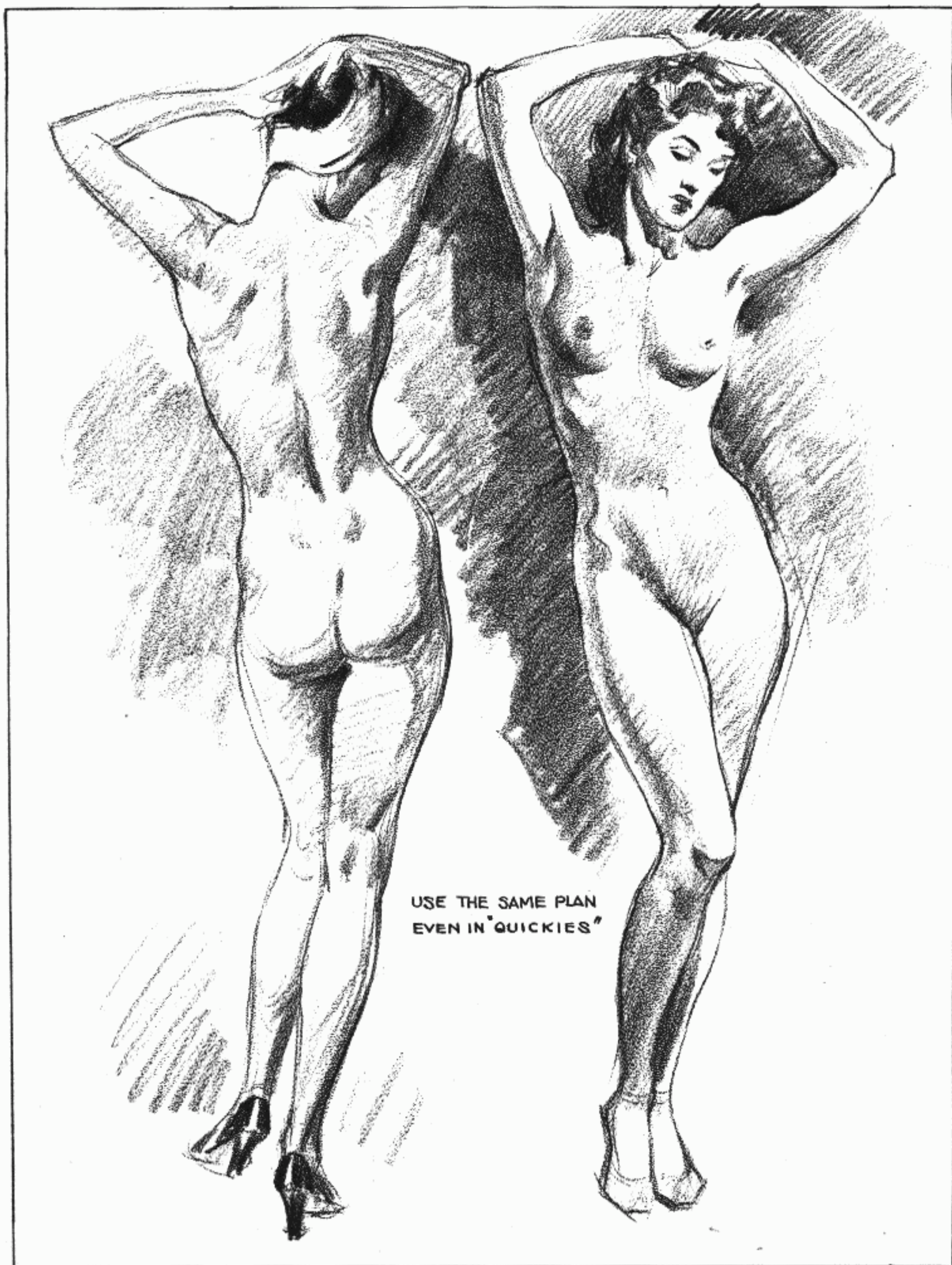
## SHADOW DEFINES FORM



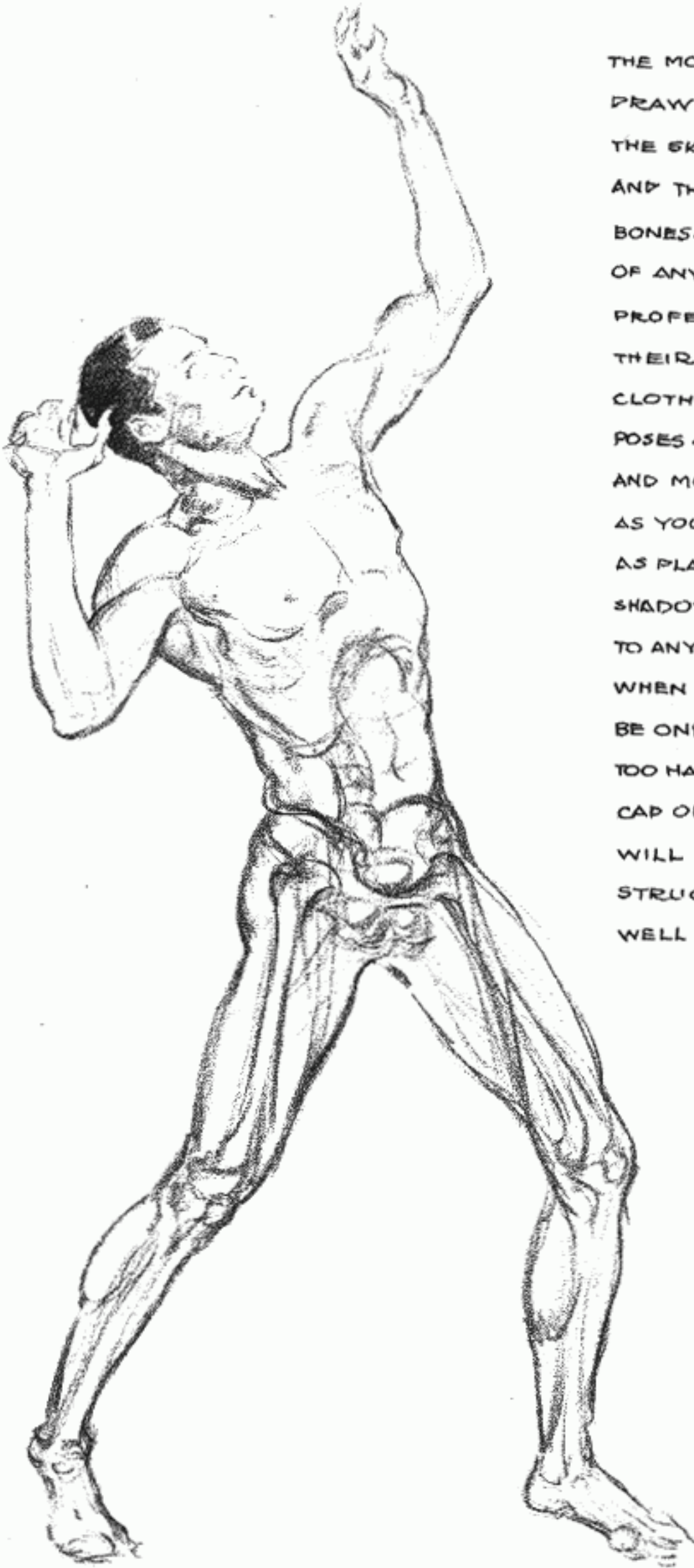
DRAW THE SHAPES OF  
THE LIGHT, HALFTONE,  
AND SHADOW AREAS  
AS CAREFULLY AS THE  
CONTOURS.

FILL IN THE SHAPES  
WITH THE RIGHT TONES  
AND THE FORM TAKES  
CARE OF ITSELF.

THE NEARLY FRONT LIGHTING



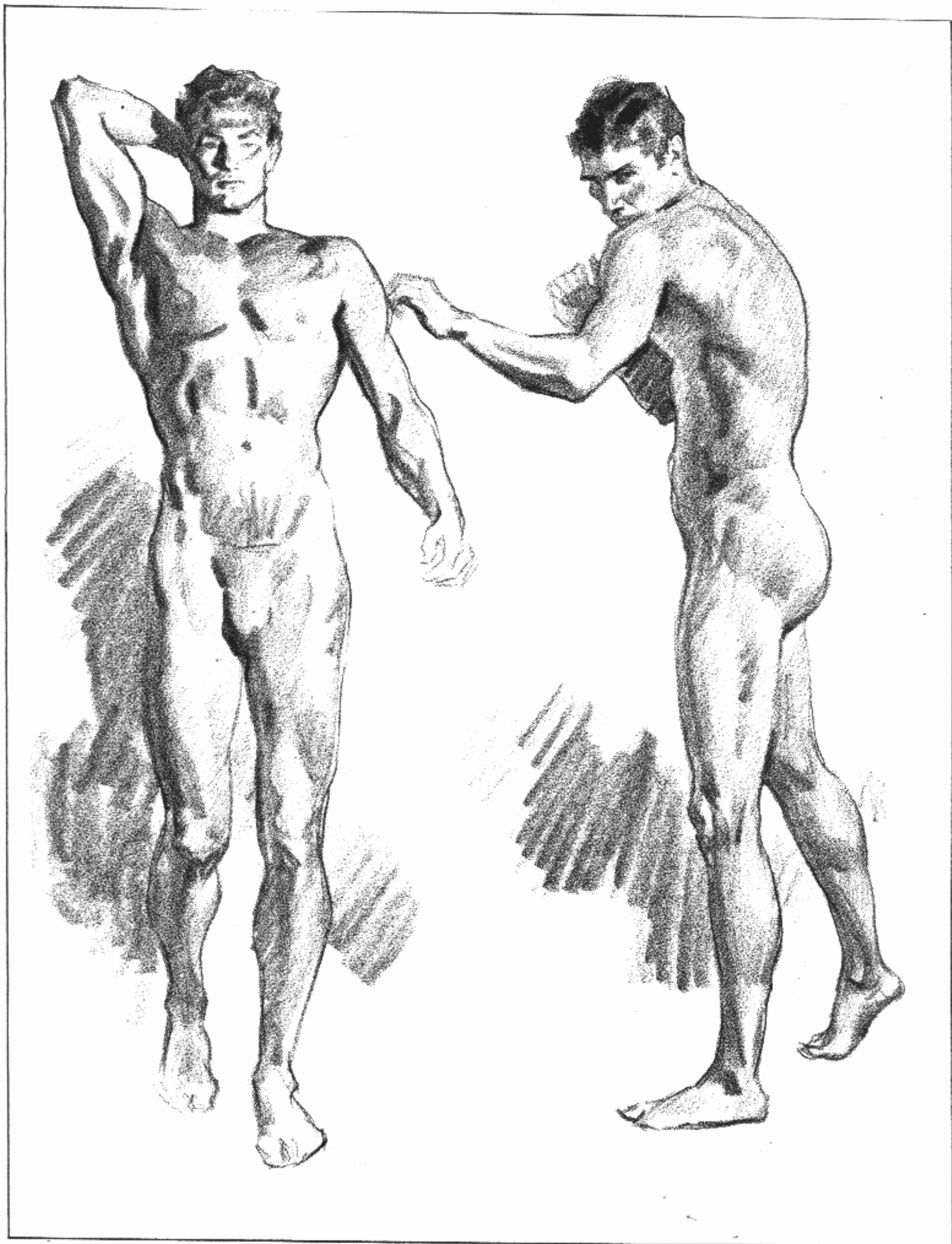
## BUILDING FROM THE SKELETON



THE MOST CERTAIN WAY TO LEARN TO DRAW THE FIGURE IS TO START WITH THE SKELETON, BUILDING IN THE BONES AND THEN THE MAIN MUSCLES OVER THE BONES. YOU CAN START WITH COPY OF ANY FIGURE, OR A MODEL. MANY PROFESSIONAL ARTISTS BUILD UP THEIR FIGURES BEFORE ADDING THE CLOTHING. TRY IT WITH VERY SIMPLE POSES AT FIRST. EVENTUALLY THE BONES AND MUSCLES WILL BECOME INSTINCT AS YOU DRAW. YOU WILL SEE THEM AS PLANES OF LIGHT, HALFTONE AND SHADOW. KNOW THAT IT IS APPARENT TO ANY ARTIST WHO KNOWS ANATOMY WHEN THE OTHER FELLOW DOES NOT. BE ONE WHO KNOWS. THE STRUGGLE IS TOO HARD ANYWAY TO ADD THE HANDICAP OF NOT KNOWING. YOUR TIME WILL BE TOO PRECIOUS TO HAVE TO STRUGGLE WITH CONSTRUCTION, AS WELL AS ALL THE OTHER THINGS.

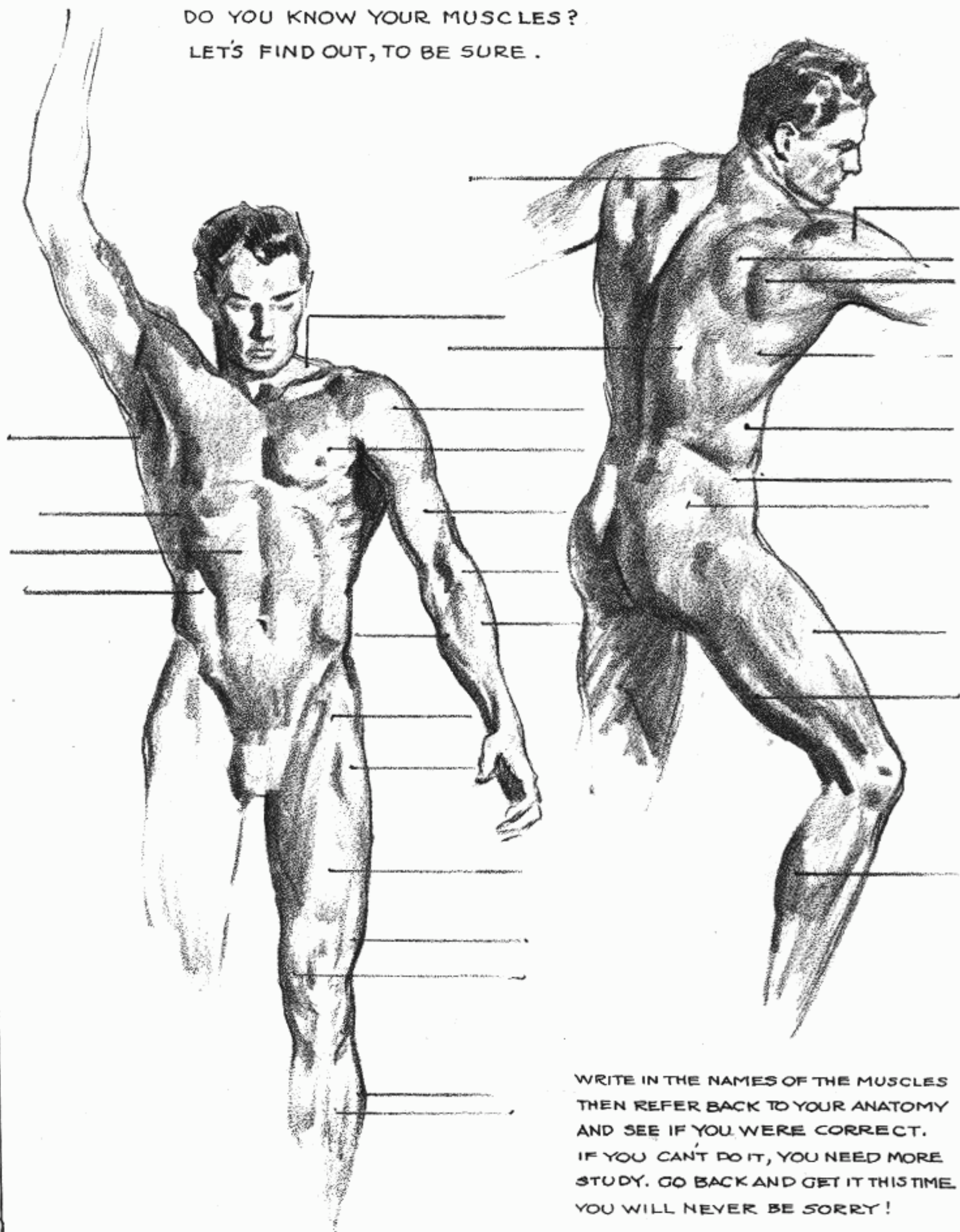


ACCENTING THE FORM



# ANATOMY TEST

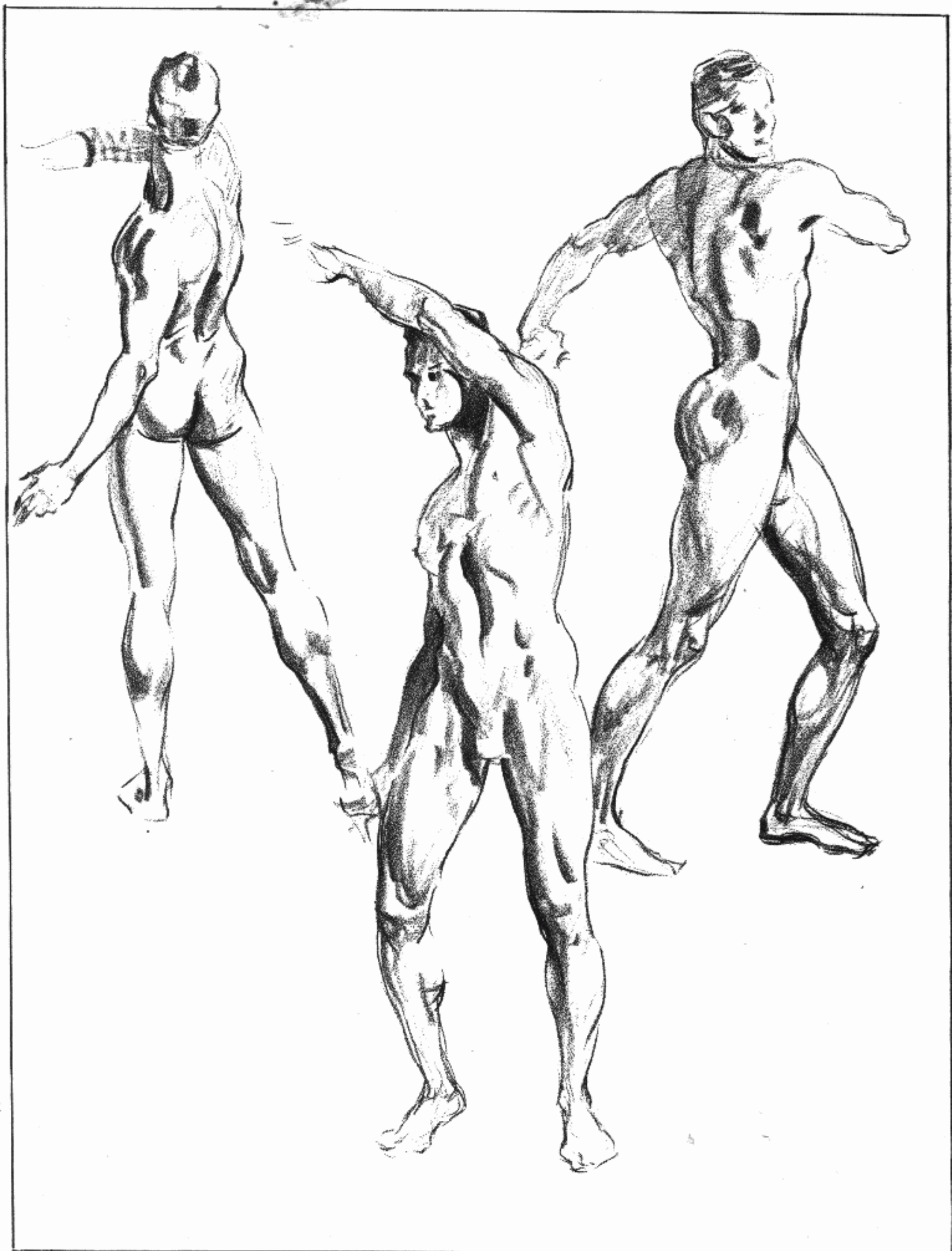
DO YOU KNOW YOUR MUSCLES?  
LET'S FIND OUT, TO BE SURE.



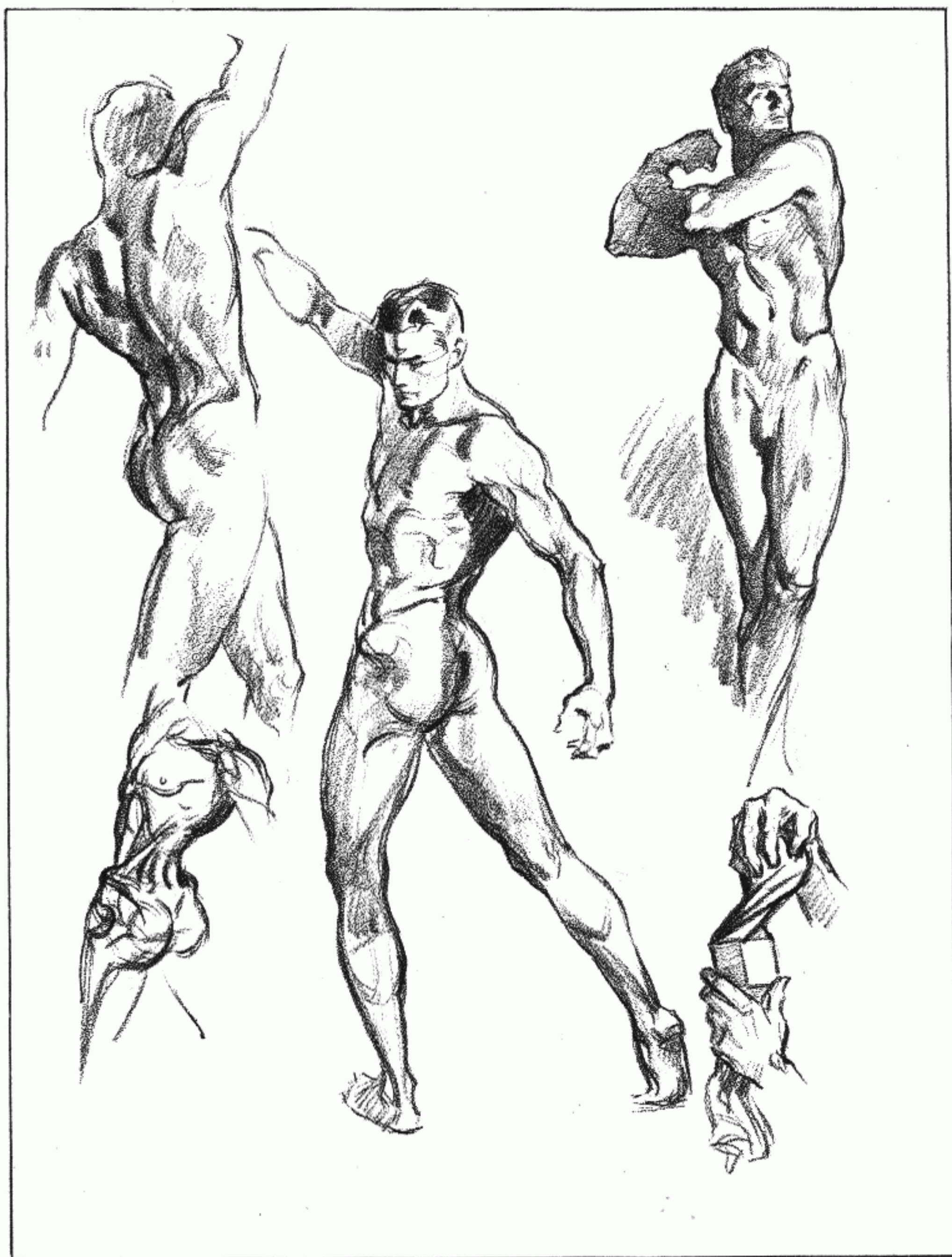
WRITE IN THE NAMES OF THE MUSCLES  
THEN REFER BACK TO YOUR ANATOMY  
AND SEE IF YOU WERE CORRECT.  
IF YOU CAN'T DO IT, YOU NEED MORE  
STUDY. GO BACK AND GET IT THIS TIME.  
YOU WILL NEVER BE SORRY!



TURNING AND TWISTING

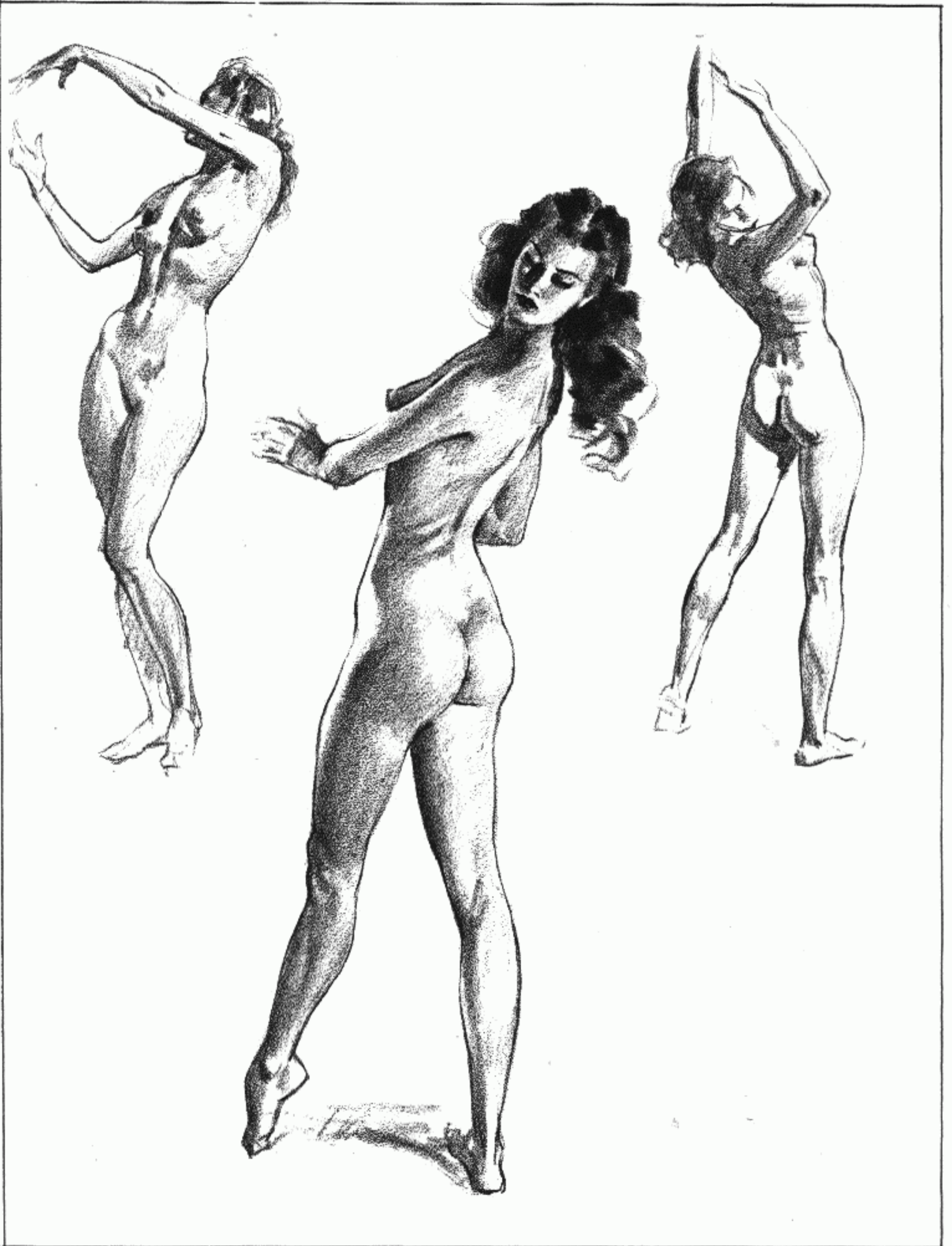


TURNING AND TWISTING

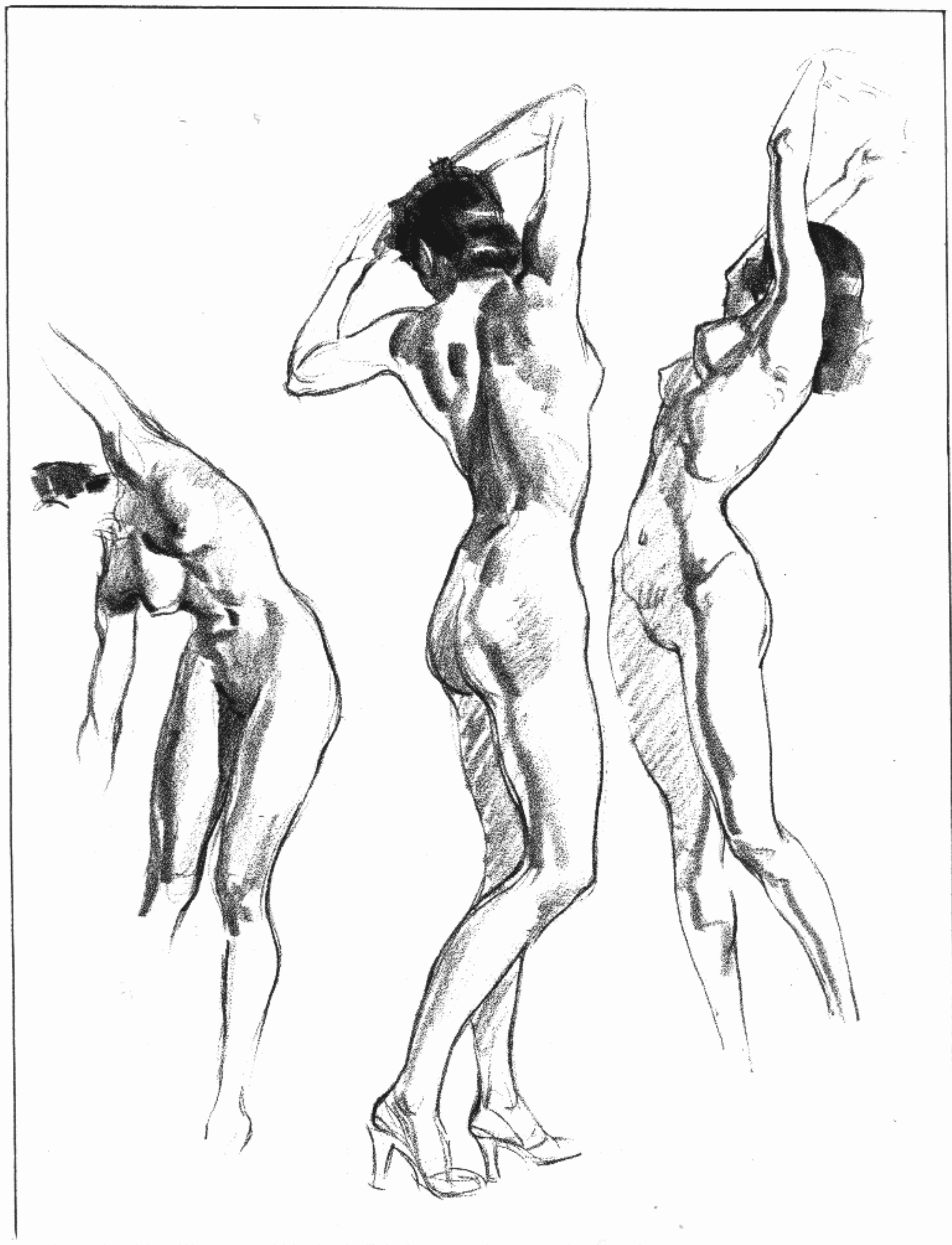




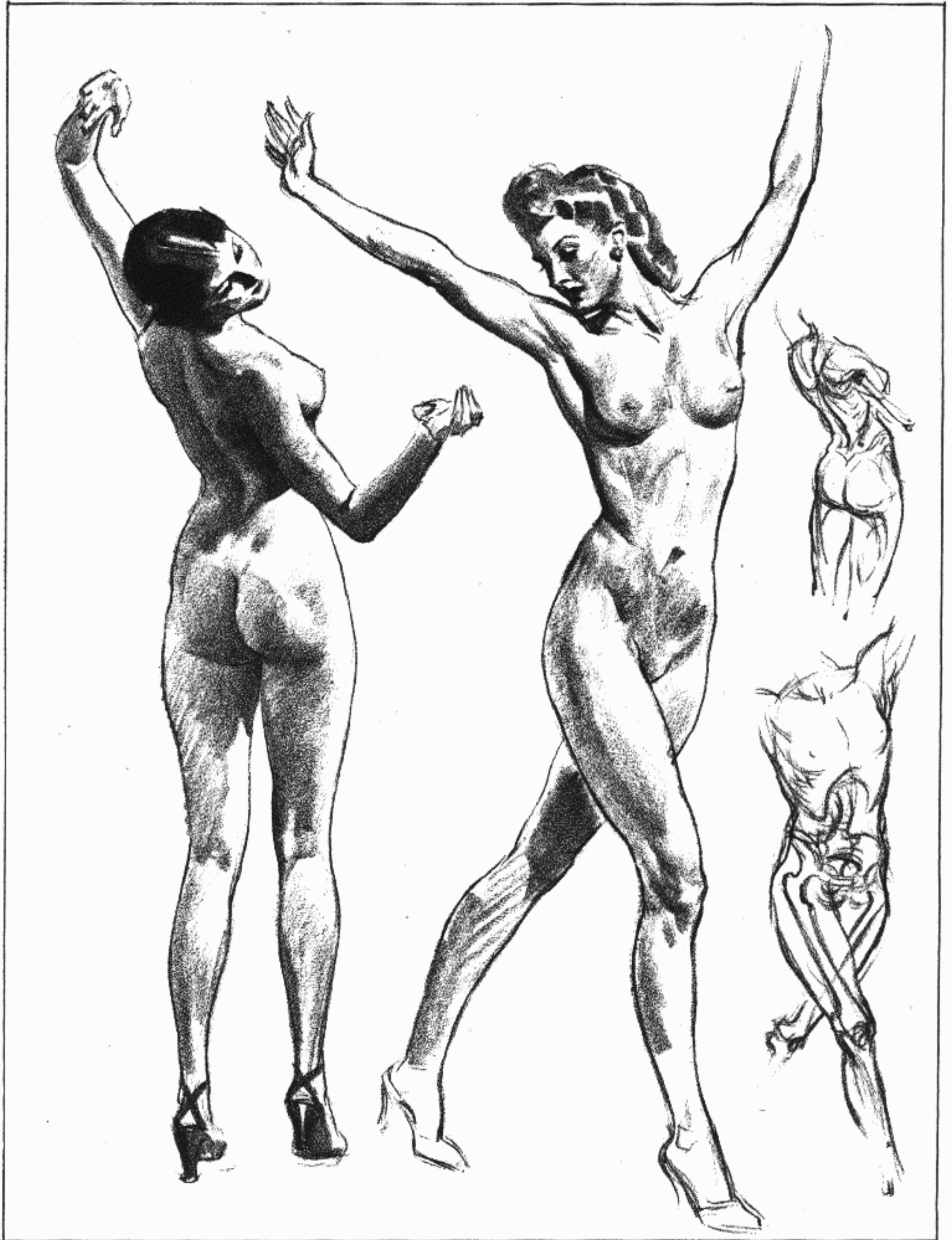
TURNING AND TWISTING



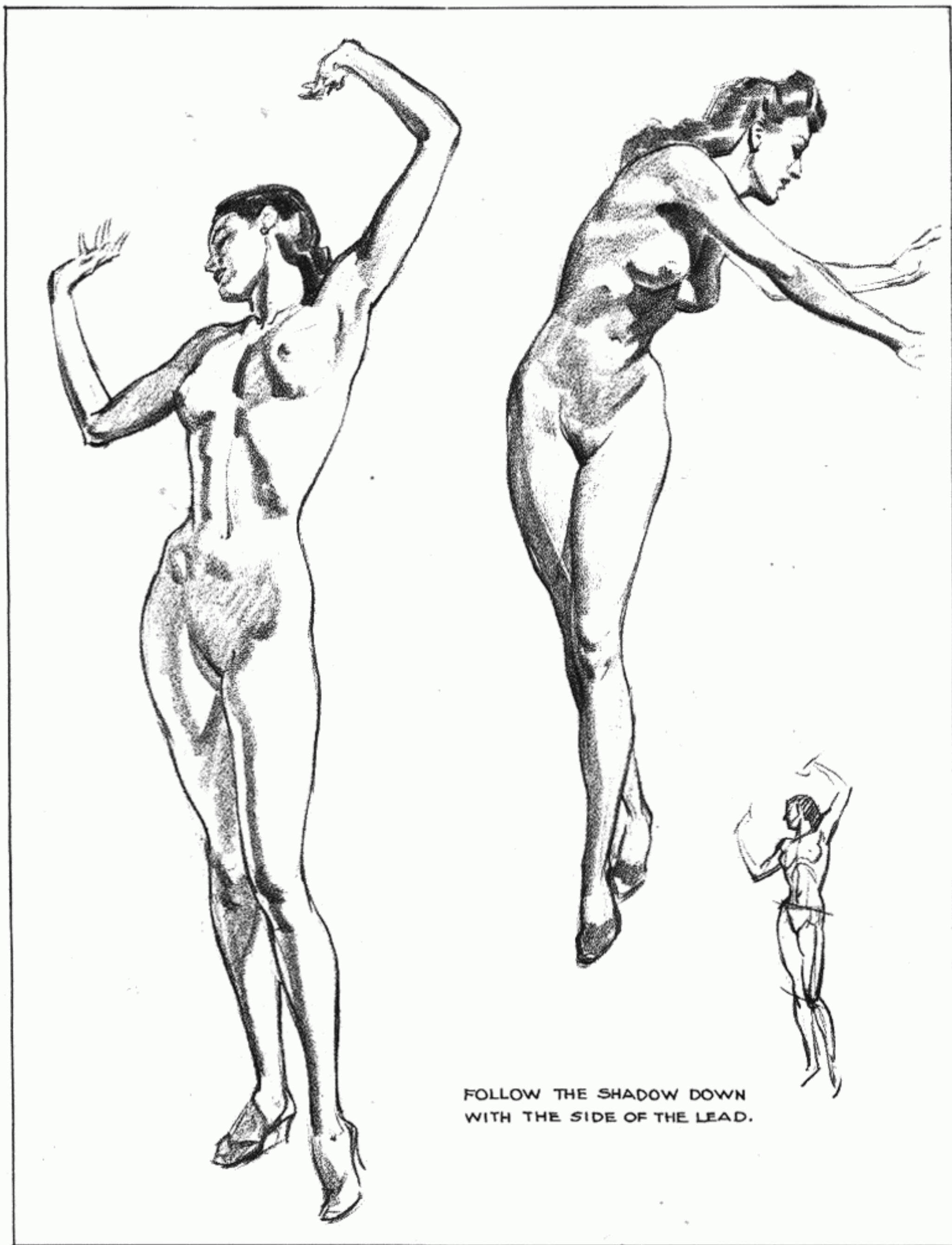
TURNING AND TWISTING



TURNING AND TWISTING

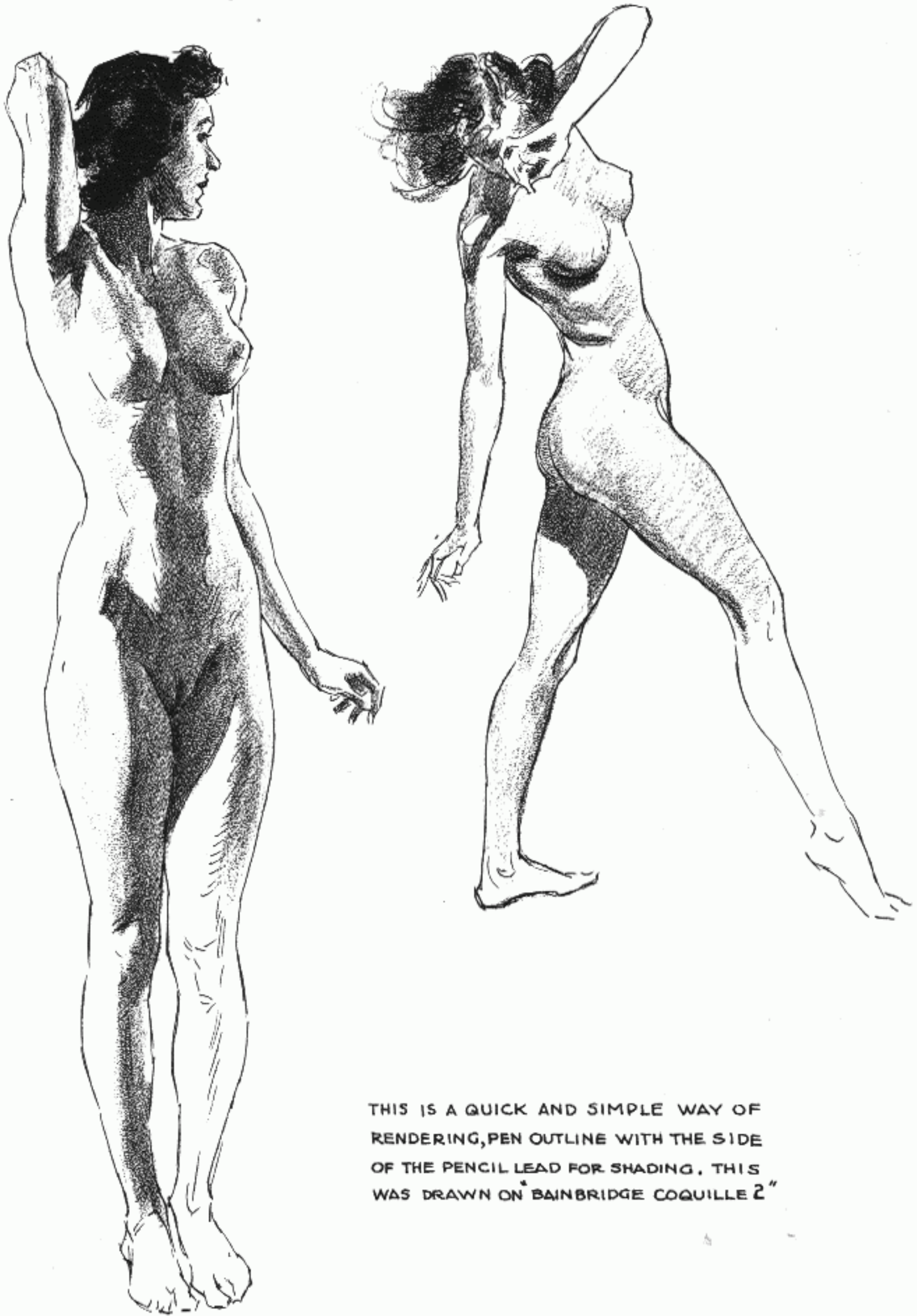


# TURNING AND TWISTING



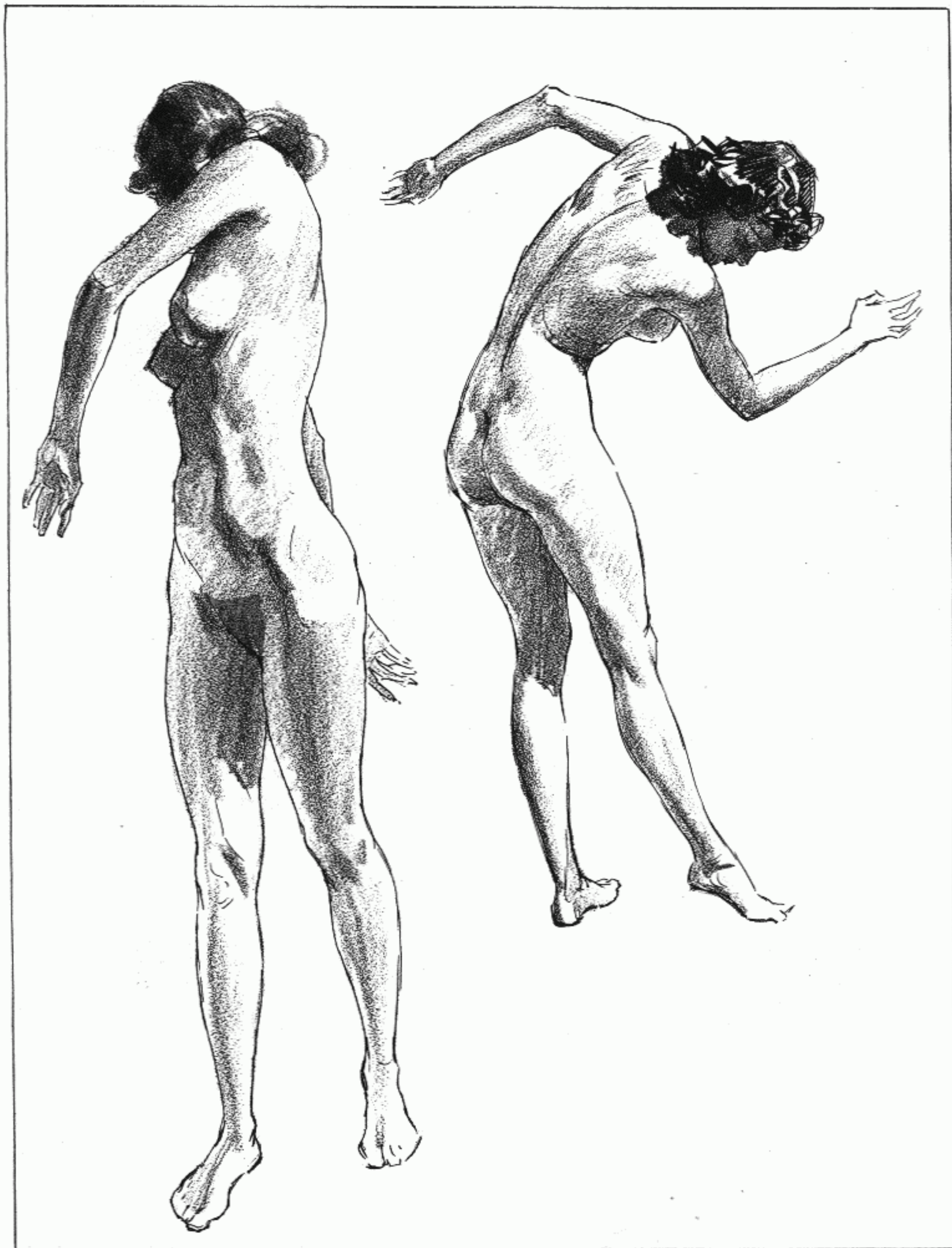
FOLLOW THE SHADOW DOWN  
WITH THE SIDE OF THE LEAD.

## PENLINE AND PENCIL

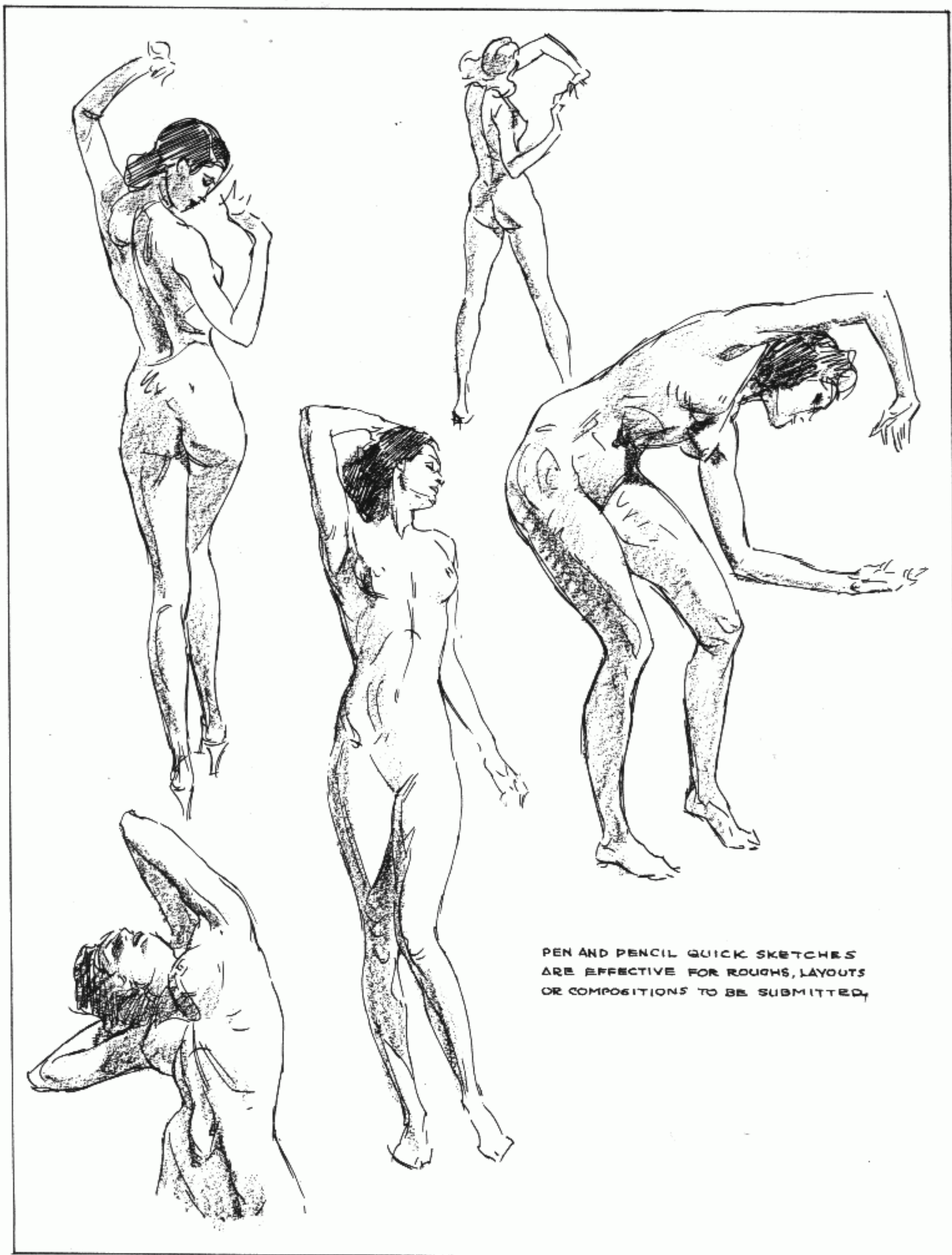


THIS IS A QUICK AND SIMPLE WAY OF RENDERING, PEN OUTLINE WITH THE SIDE OF THE PENCIL LEAD FOR SHADING. THIS WAS DRAWN ON BAINBRIDGE COQUILLE 2"

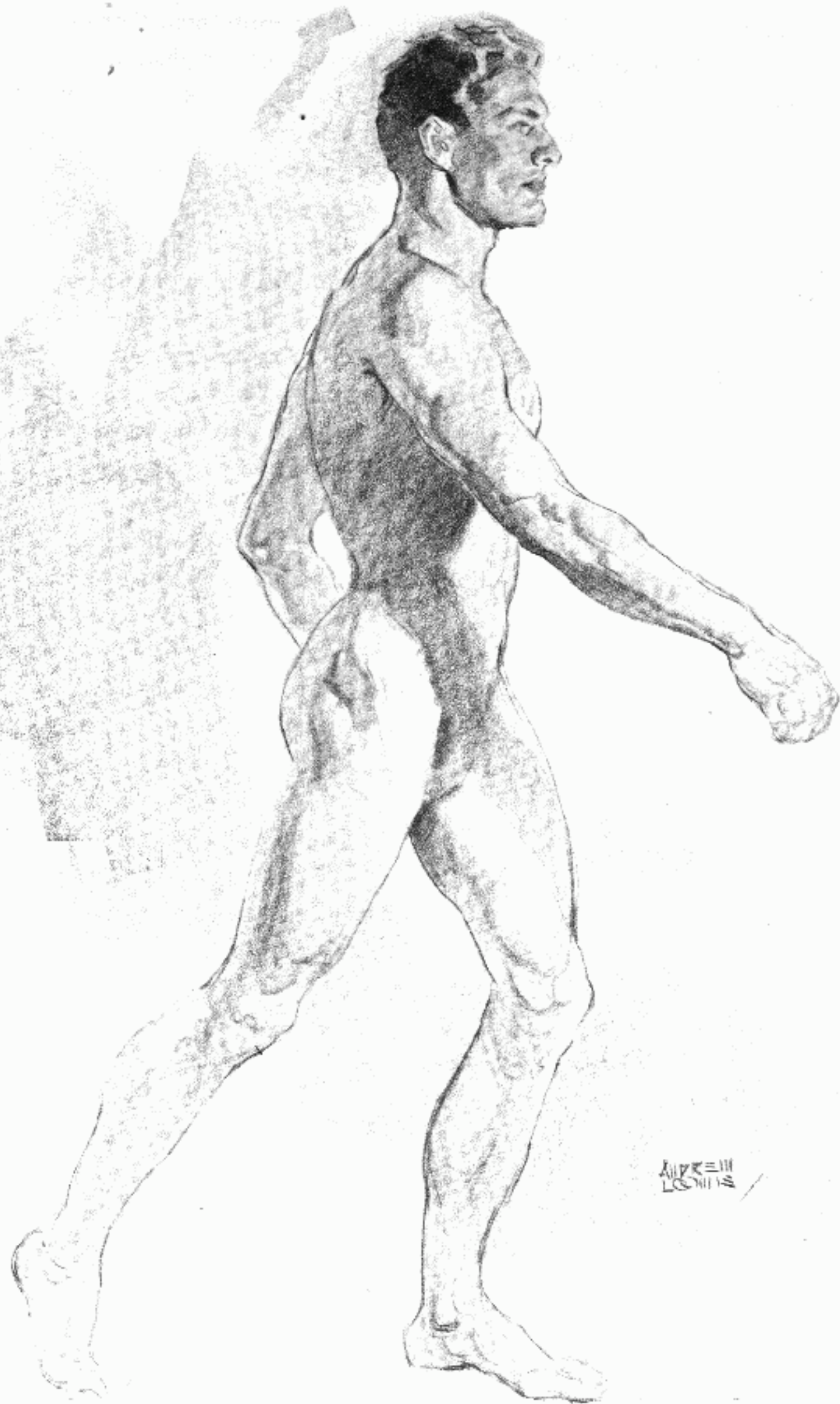
A GOOD METHOD FOR NEWSPAPER REPRODUCTION



# QUICK SKETCHING WITH PEN AND PENCIL

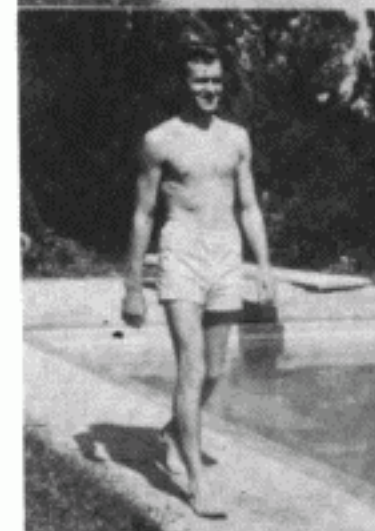


PEN AND PENCIL QUICK SKETCHES  
ARE EFFECTIVE FOR ROUGHS, LAYOUTS  
OR COMPOSITIONS TO BE SUBMITTED.





# SNAPSHOTS OF WALKING POSES

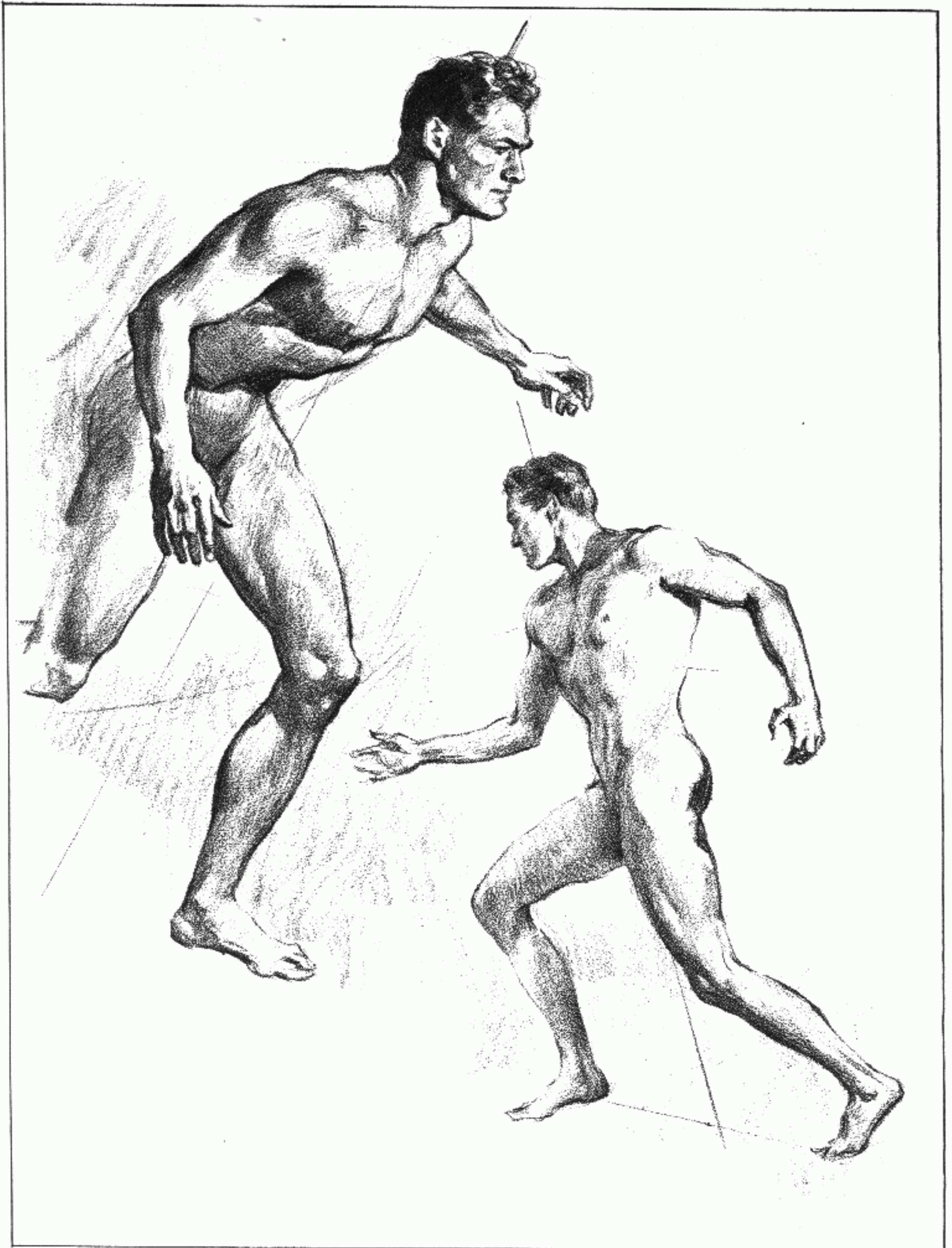


# SNAPSHOTS OF RUNNING POSES



**REMEMBER**  
 ARMS MOVE OPPOSITE  
 TO LEGS. BACK FOOT DOES  
 NOT LEAVE GROUND UNTIL  
 FRONT FOOT IS PLANTED.  
 ARMS PASS HIPS AT SAME  
 TIME KNEES PASS. HIP IS  
 HIGHER ON SIDE OF FOOT  
 CARRYING WEIGHT. KNEE  
 DROPS ON LEG OFF GROUND.  
 ACTION IS BEST EXPRESSED  
 AT EXTREMES OF STRIDE.  
 ALWAYS TIP LINE OF BAL-  
 ANCE. MAKE THUMBNAILS  
 OF THESE AS ABOVE.

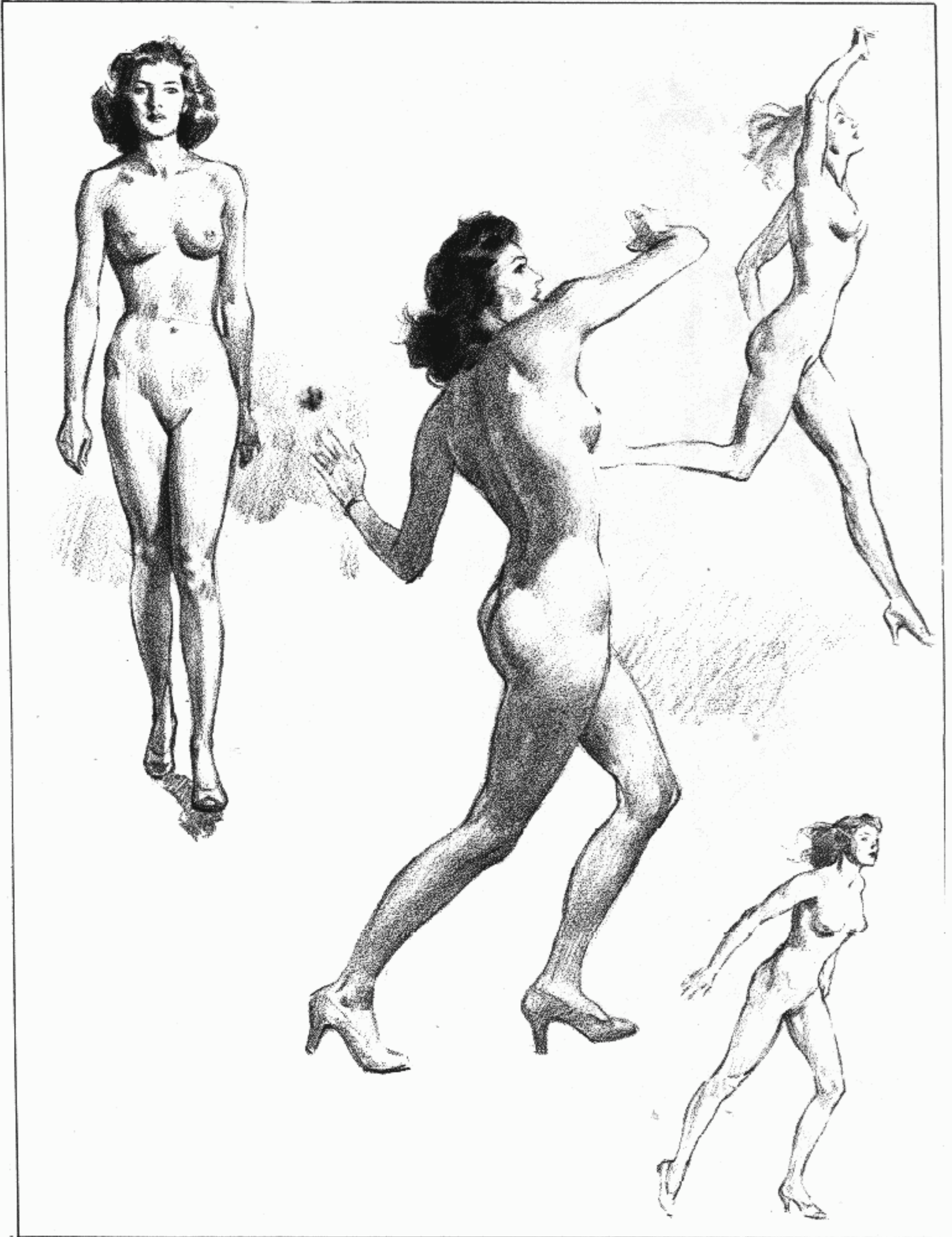
THE TIPPED LINE OF BALANCE



# SPRINGLIKE MOVEMENT



ACTION TOO FAST FOR THE EYE

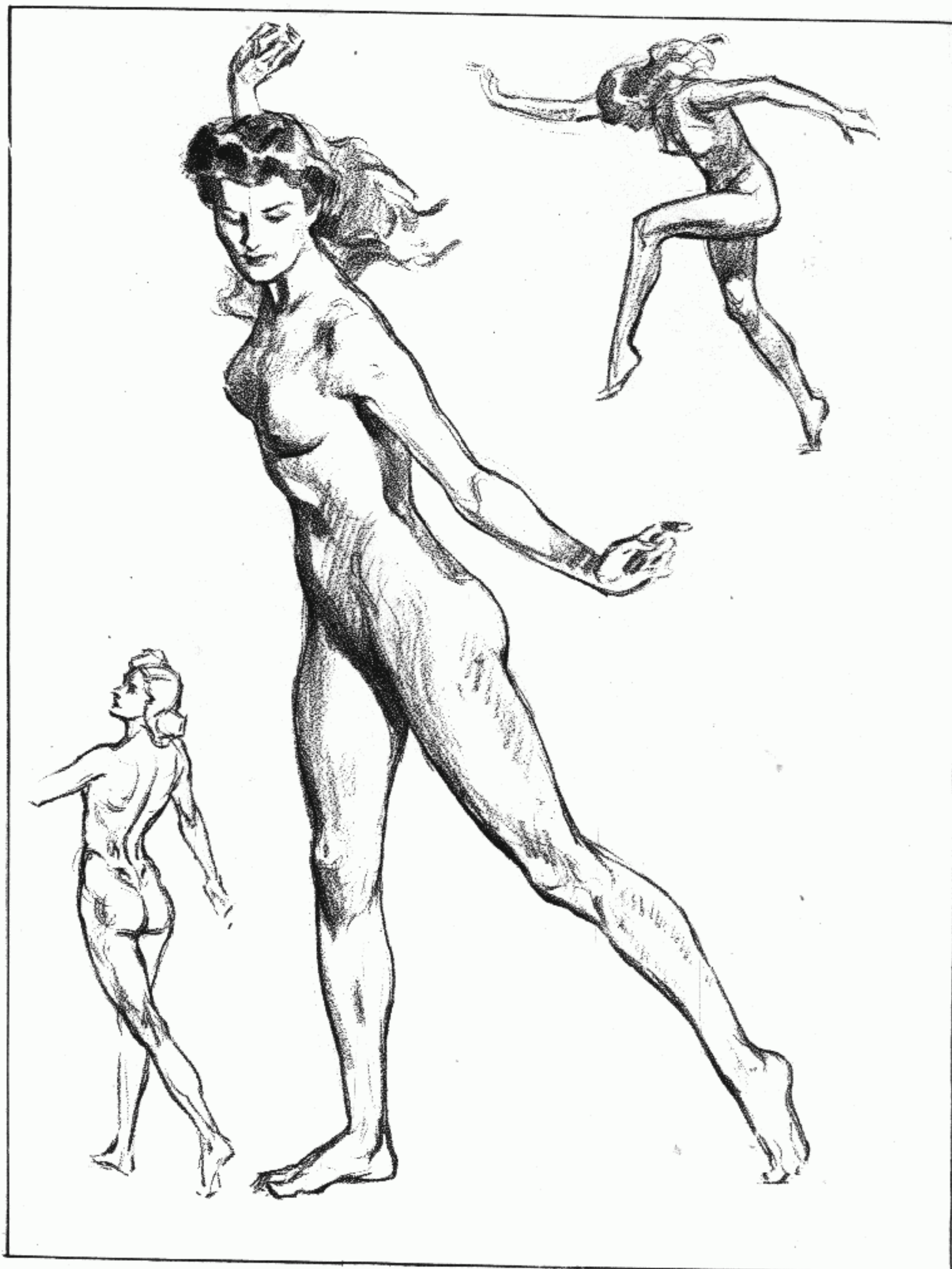


## TWISTED FORWARD MOVEMENT

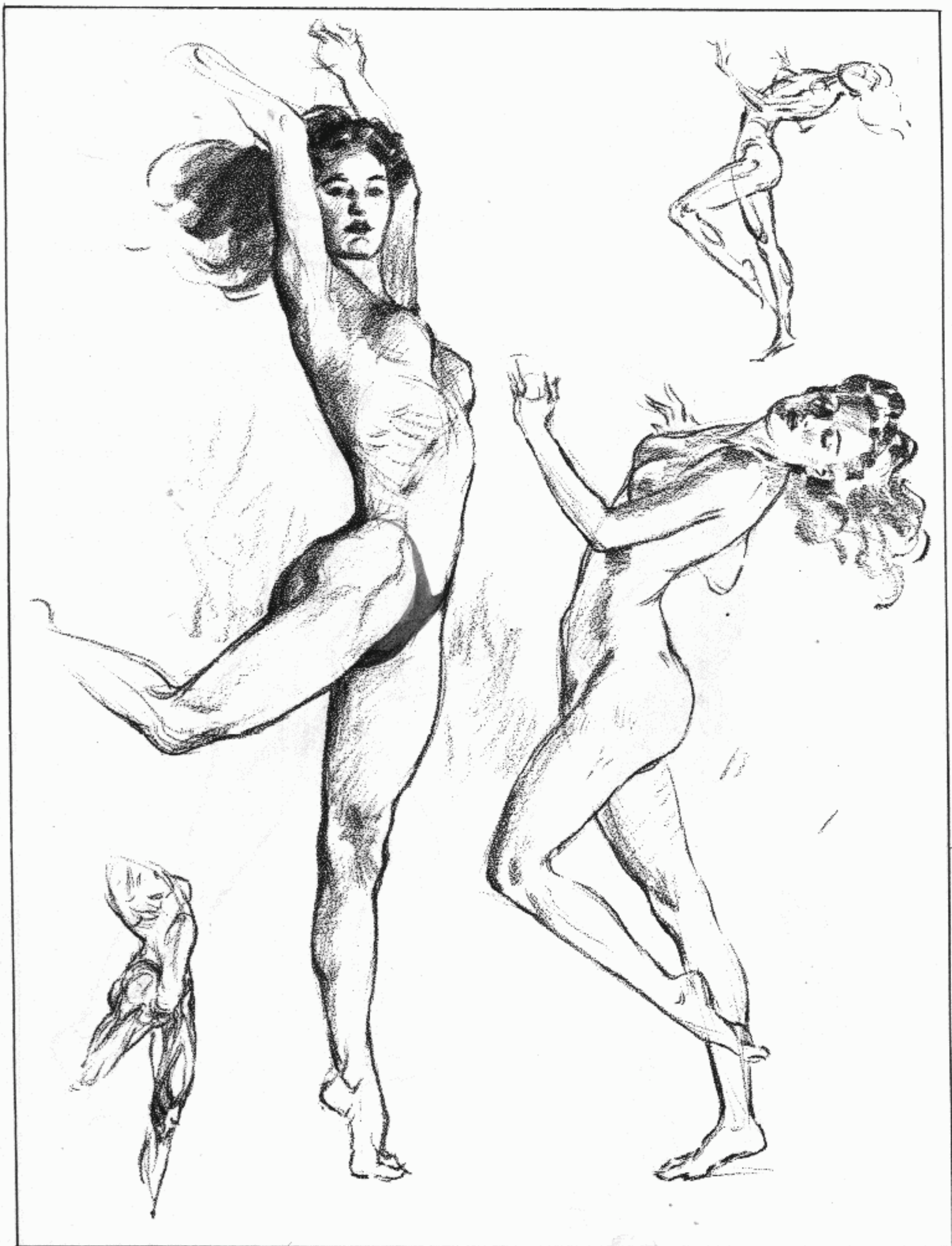
IF YOU WANT A PENCIL THAT DOES NOT RUB OR SMEAR UNDER YOUR HAND, IT IS "PRISMACOLOR" BLACK 935. THE PENCILS COME IN A FULL ASSORTMENT OF COLORS.



MOVEMENT HEAD TO TOE

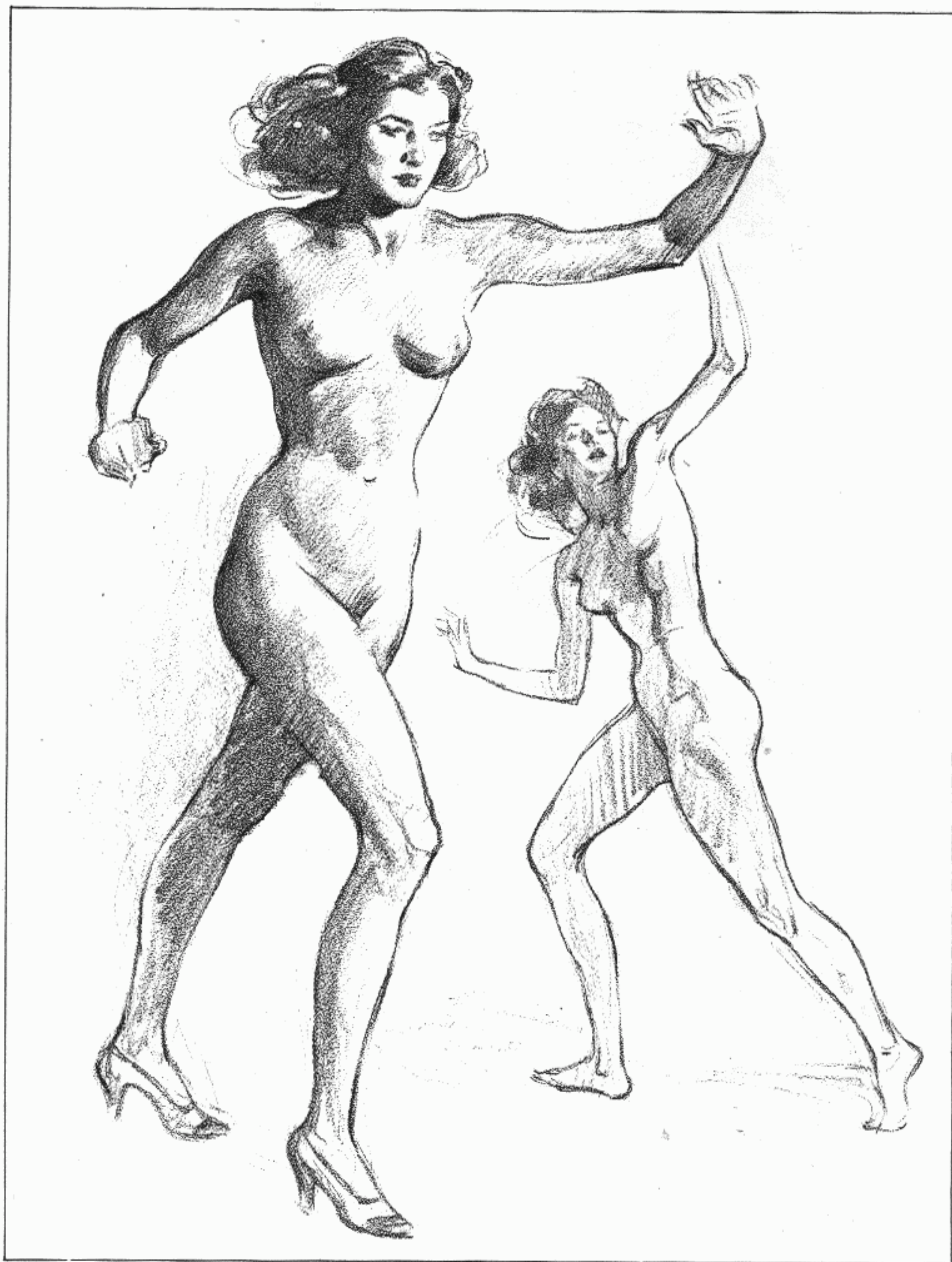


FAST MOVEMENT





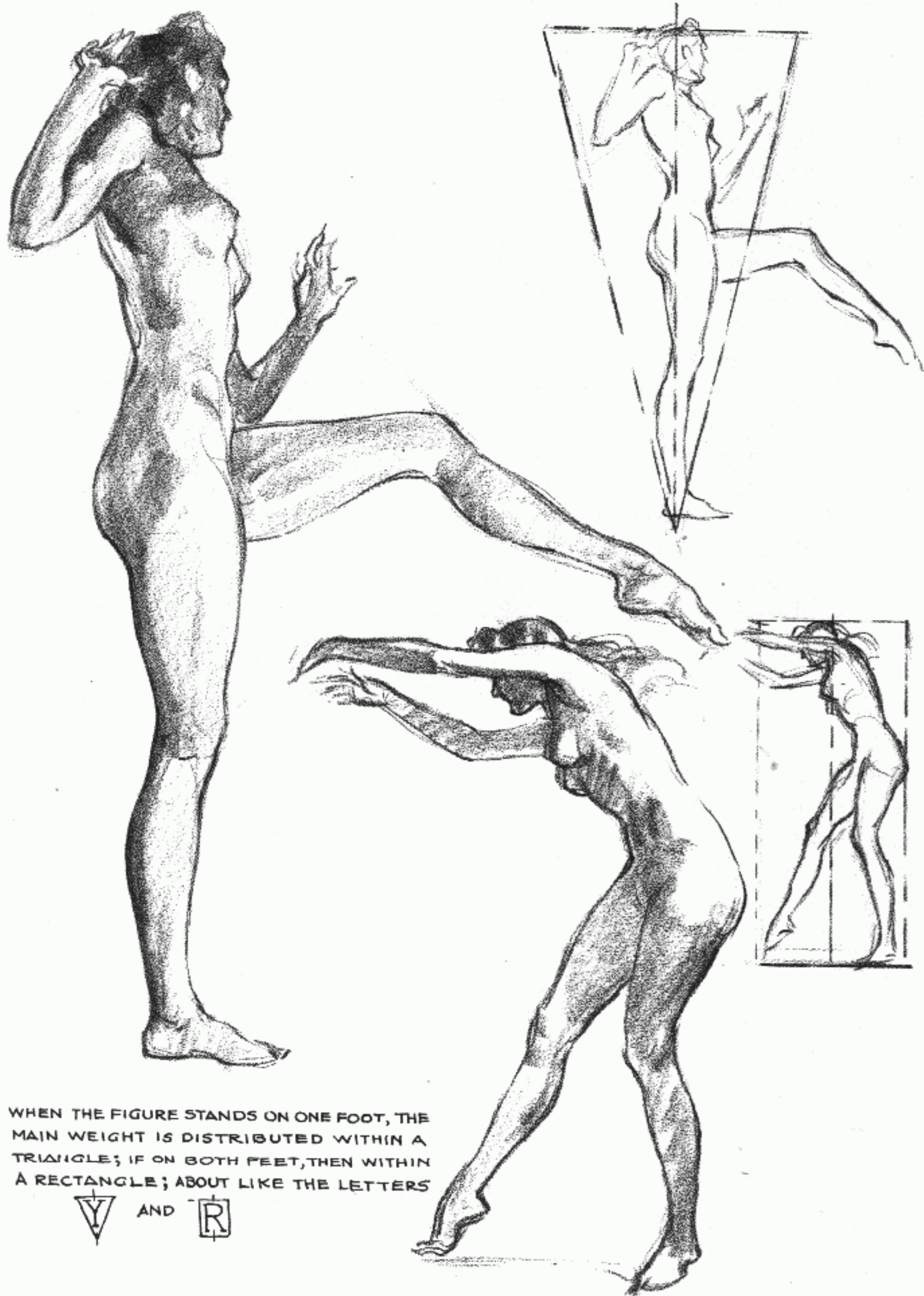
PUSH OF THE BACK LEG





ANDRÉ  
L. S. 1911

# BALANCE

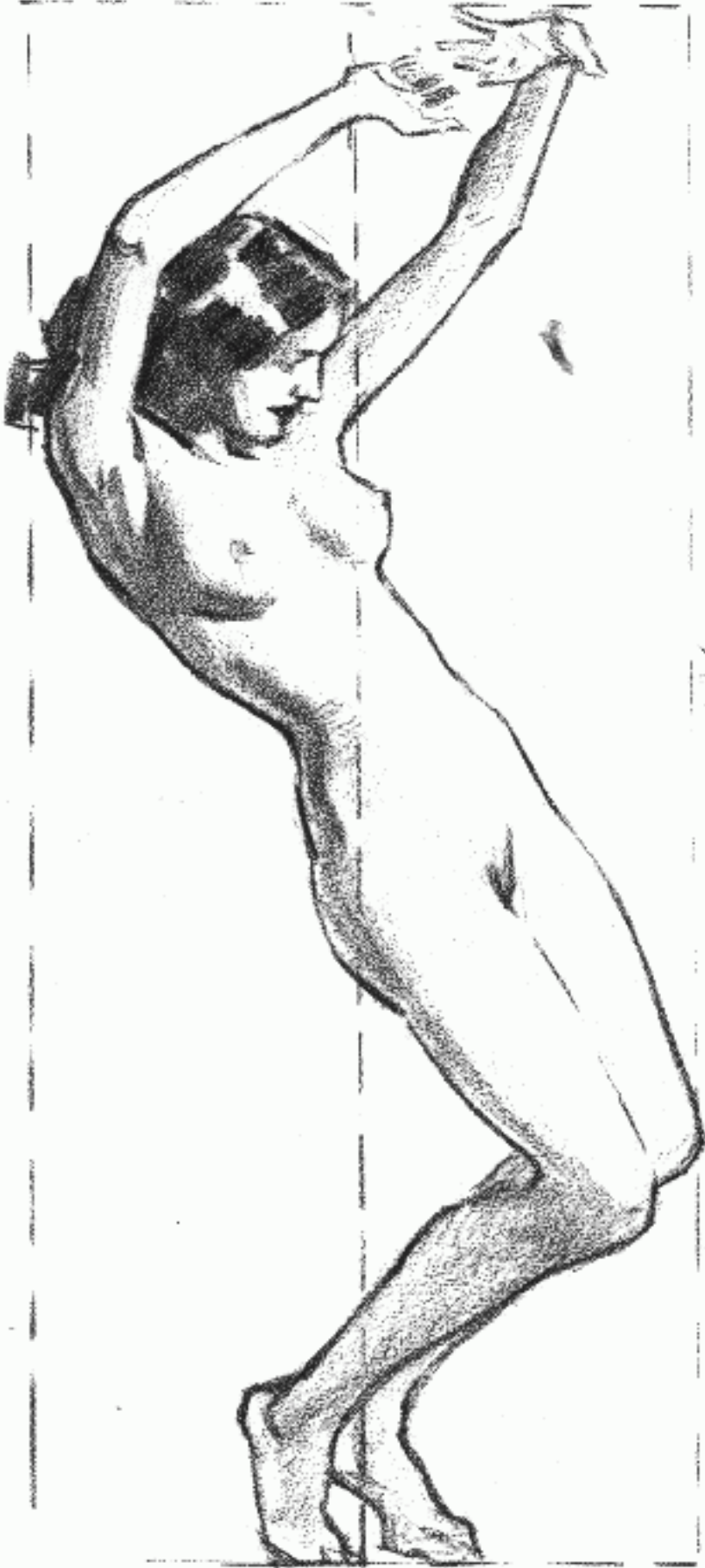


# BALANCE



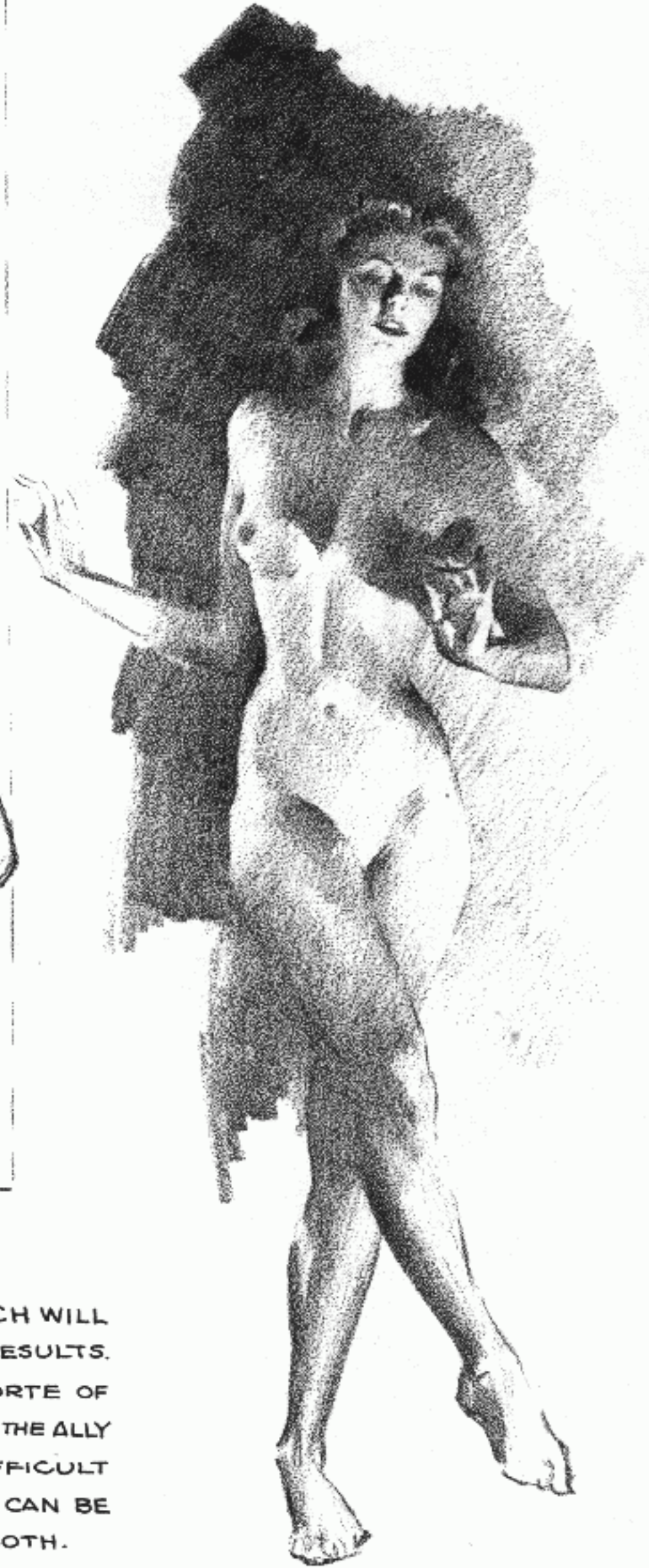
BALANCE IS A MECHANICAL PRINCIPLE  
IT AFFECTS EVERY FIGURE

## TWO METHODS OF APPROACH



tone subordinated to outline

HERE ARE TWO APPROACHES WHICH WILL PRODUCE ENTIRELY DIFFERENT RESULTS. TRY BOTH. LINE IS REALLY THE FORTE OF THE DRAUGHTSMAN, WHILE TONE IS THE ALLY OF THE PAINTER. TONE IS MORE DIFFICULT AND SHOULD NOT BE "FAKED". THERE CAN BE MANY HAPPY COMBINATIONS OF BOTH.



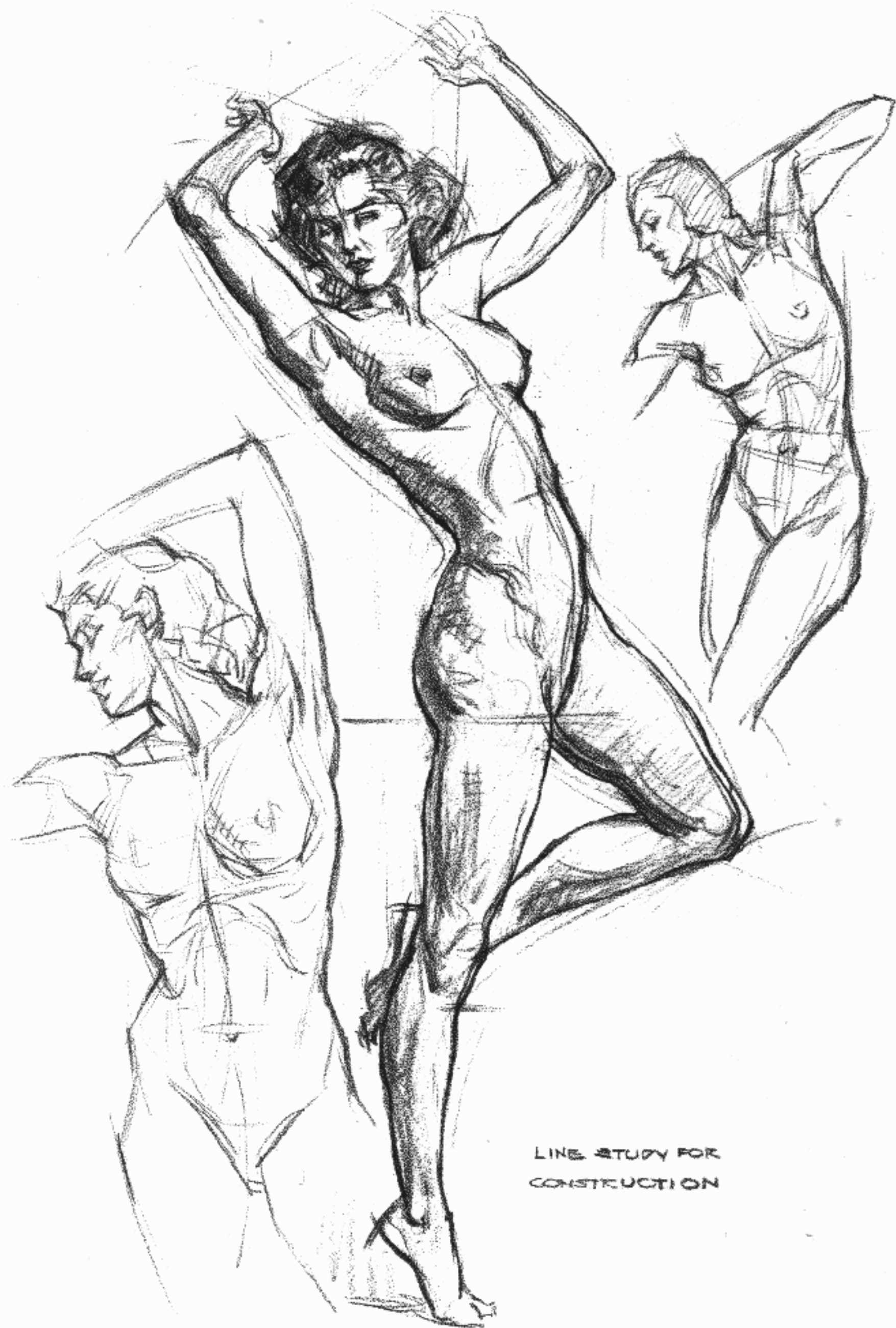
outline subordinated to tone

DEFINING FORM WITH JUST TONE AND ACCENT



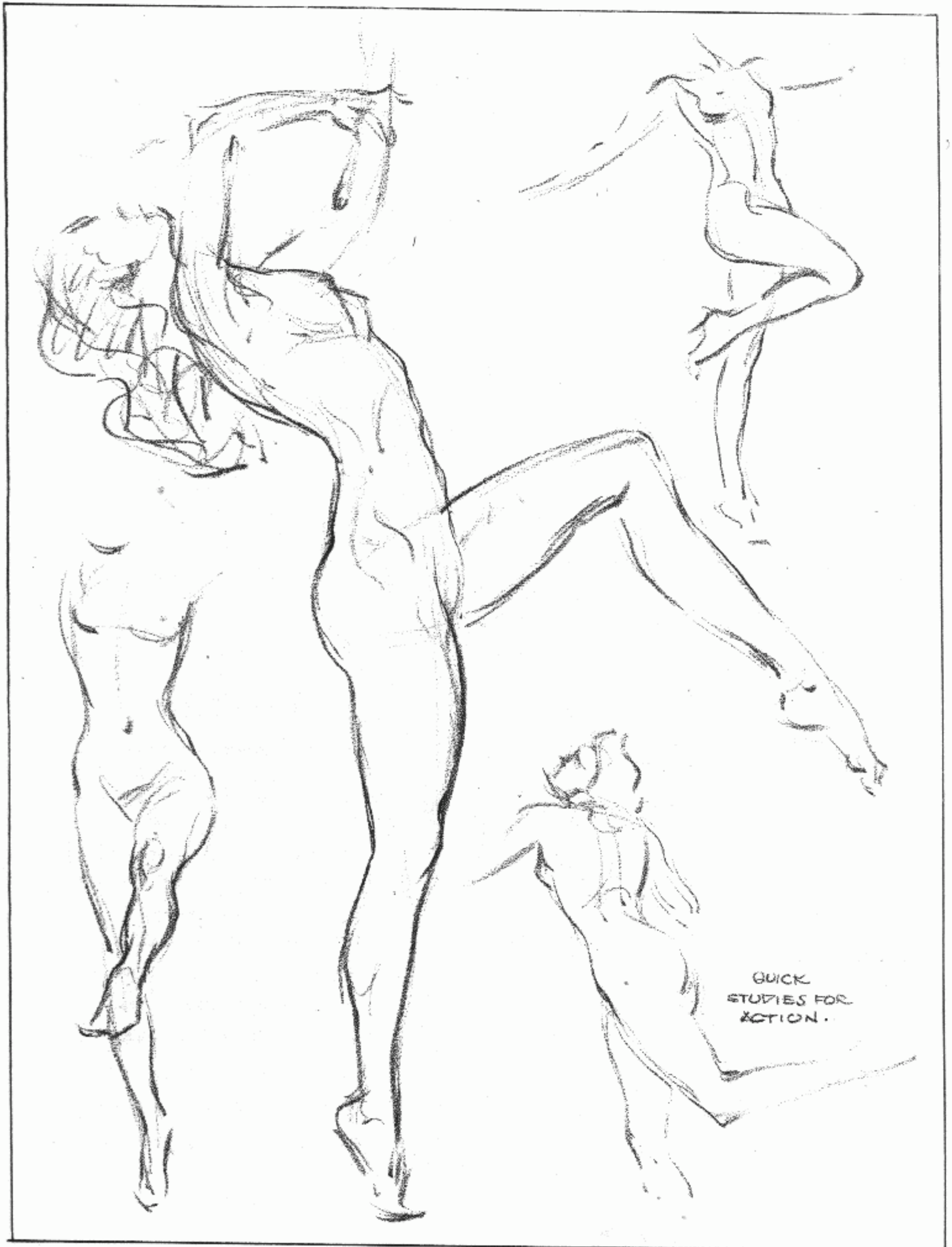
TONAL STUDY  
ANDRE III  
LOUIS /

# STRESSING CONSTRUCTION



LINE STUDY FOR  
CONSTRUCTION

TWO MINUTE STUDIES



QUICK  
STUDIES FOR  
ACTION.

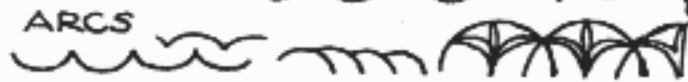


# RHYTHM

## BASIC LINES OF RHYTHM

HOGARTH LINE OF BEAUTY 

CLASSIC SPIRALS 

ARCS 

THE PARABOLA 

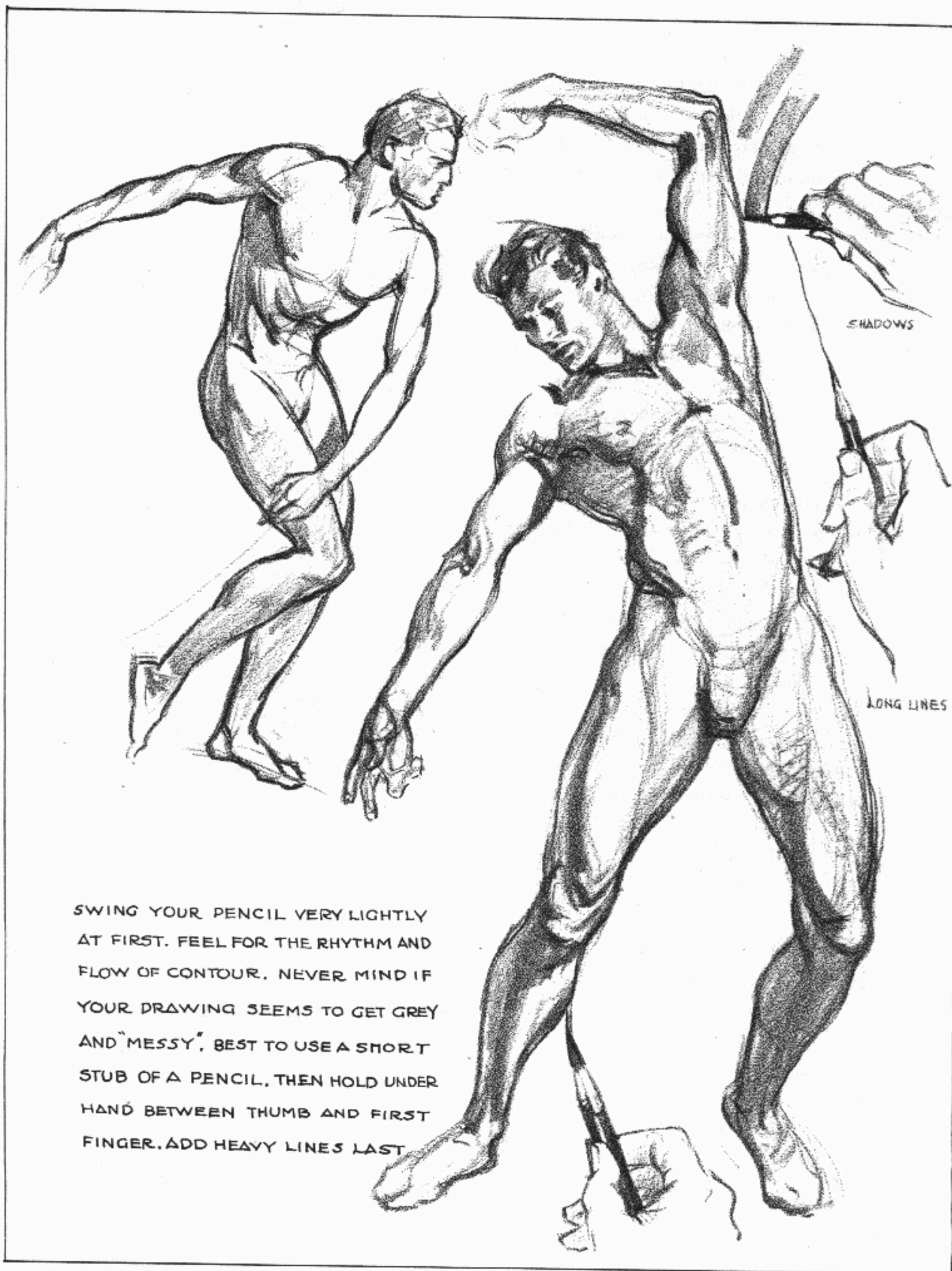
"S" 

## RHYTHM

AXIOM: ANY CONTOUR THAT CAN BE EXTENDED OR MADE TO "FLOW" INTO ANOTHER ADDS UNITY, GRACE AND RHYTHM  
PROCEDURE: SIGHT ALONG A CONTOUR. SEE IF YOU CAN "PICK UP" THE "SWING" OF THE LINE IN ANOTHER CONTOUR WITHOUT DISTORTION OR INCORRECT DRAWING. (FIG I) YOU WILL FIND THE AVERAGE SUBJECT FULL OF RHYTHM IF YOU LOOK FOR IT. KEEP YOUR PENCIL DOWN ON THE PAPER.

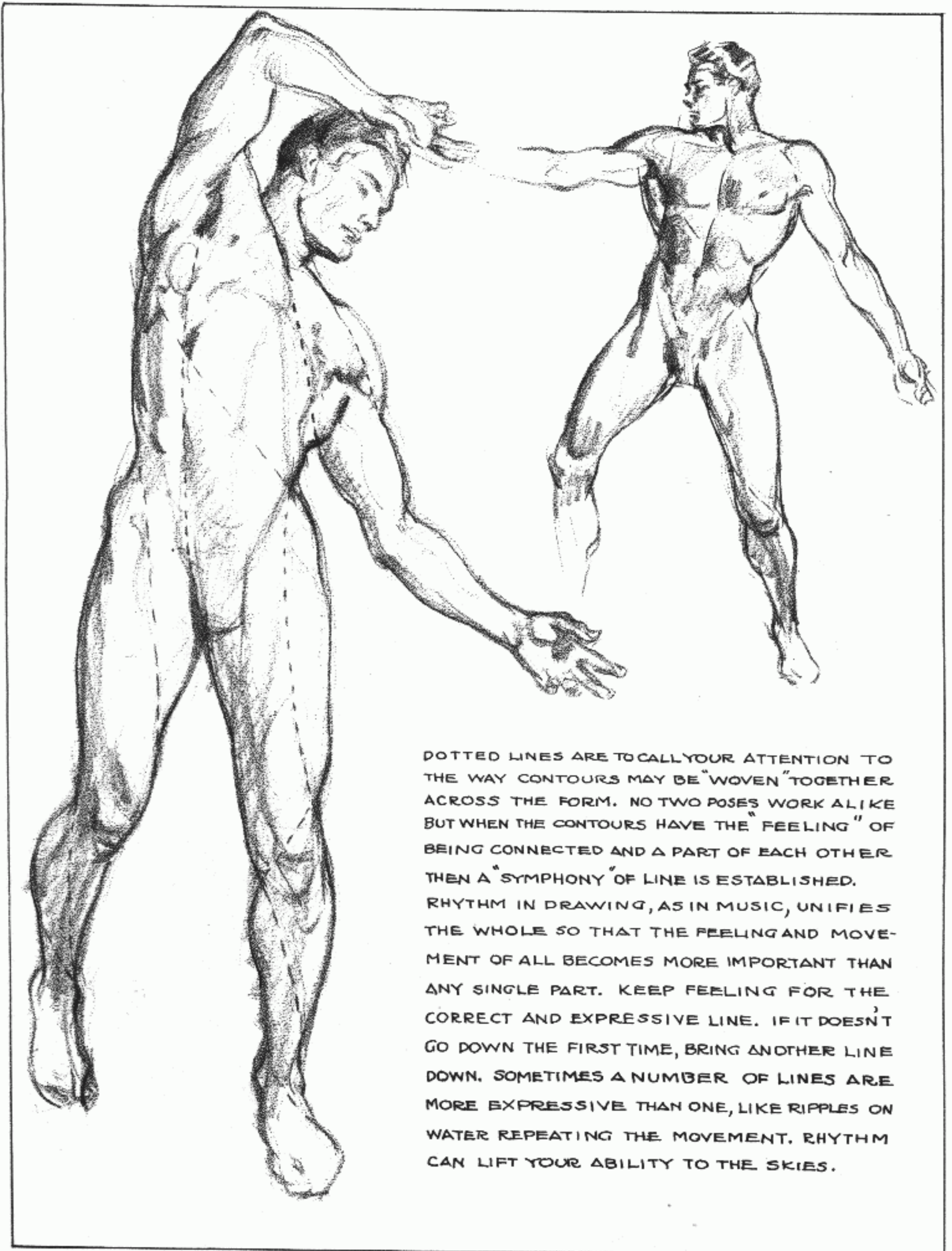
FIG. I

# RHYTHM



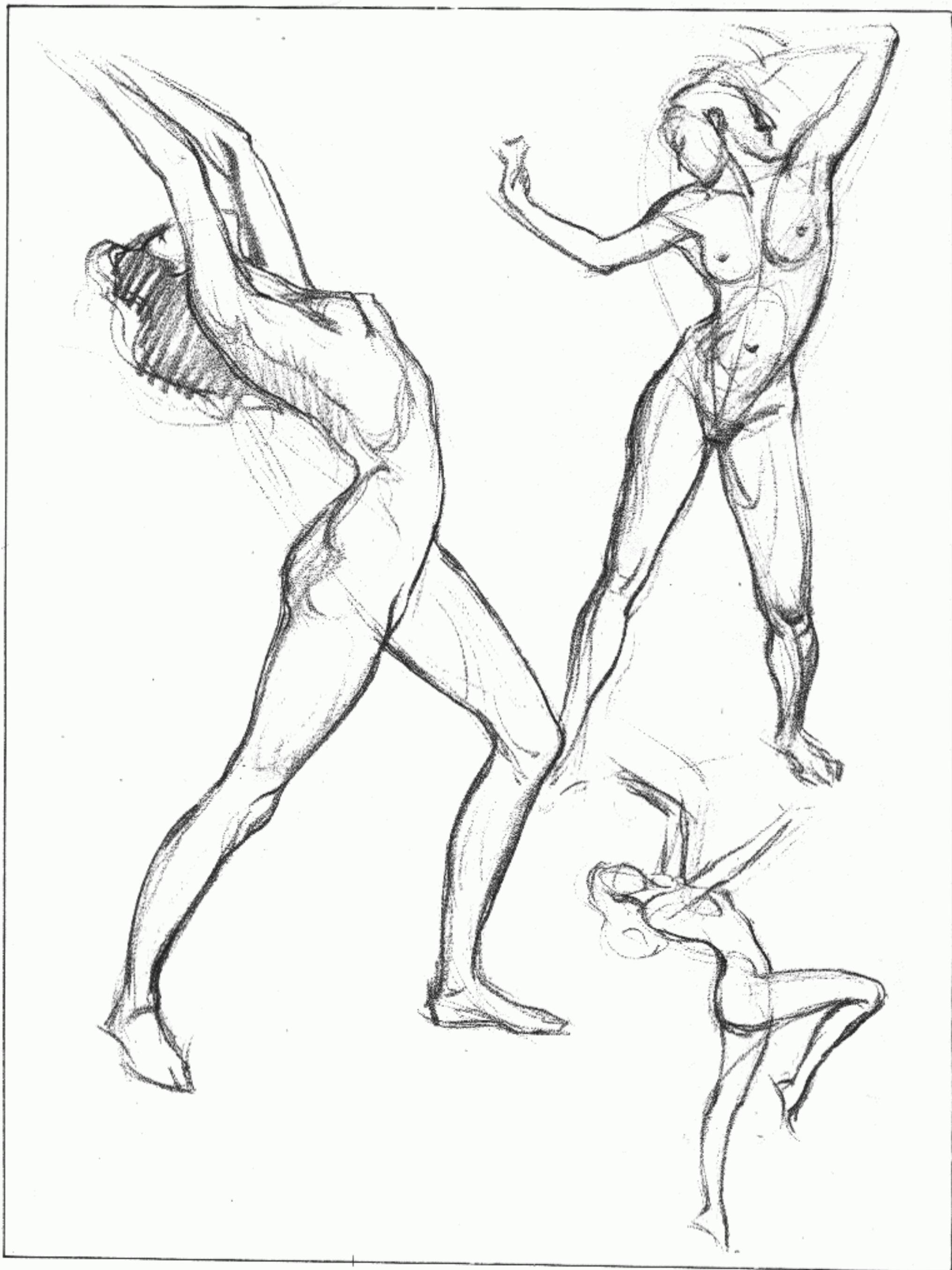
SWING YOUR PENCIL VERY LIGHTLY AT FIRST. FEEL FOR THE RHYTHM AND FLOW OF CONTOUR. NEVER MIND IF YOUR DRAWING SEEMS TO GET GREY AND "MESSY". BEST TO USE A SHORT STUB OF A PENCIL. THEN HOLD UNDER HAND BETWEEN THUMB AND FIRST FINGER. ADD HEAVY LINES LAST.

## CROSSING LINES OF RHYTHM

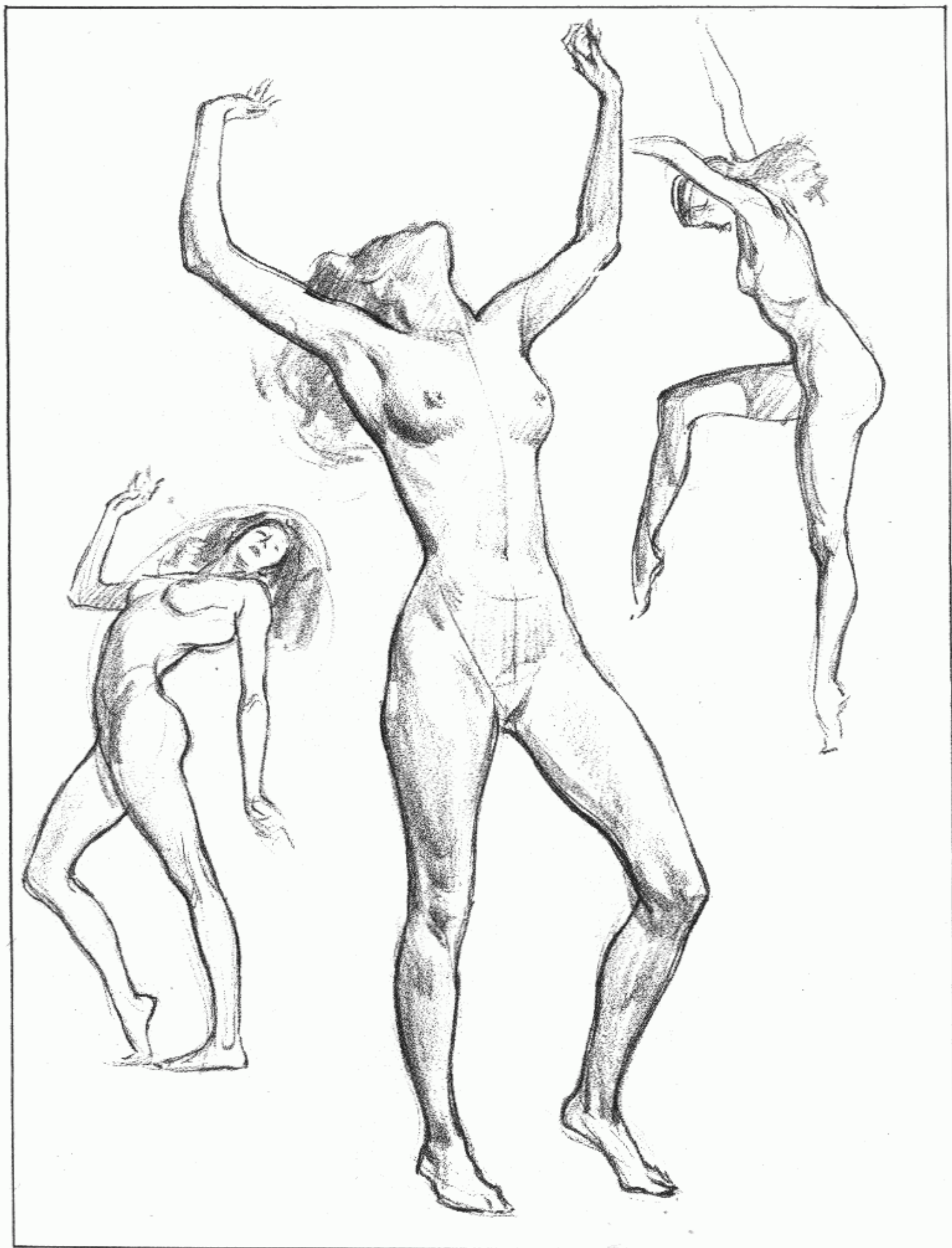


DOTTED LINES ARE TO CALL YOUR ATTENTION TO THE WAY CONTOURS MAY BE "WOVEN" TOGETHER ACROSS THE FORM. NO TWO POSES WORK ALIKE BUT WHEN THE CONTOURS HAVE THE "FEELING" OF BEING CONNECTED AND A PART OF EACH OTHER THEN A "SYMPHONY" OF LINE IS ESTABLISHED. RHYTHM IN DRAWING, AS IN MUSIC, UNIFIES THE WHOLE SO THAT THE FEELING AND MOVEMENT OF ALL BECOMES MORE IMPORTANT THAN ANY SINGLE PART. KEEP FEELING FOR THE CORRECT AND EXPRESSIVE LINE. IF IT DOESN'T GO DOWN THE FIRST TIME, BRING ANOTHER LINE DOWN. SOMETIMES A NUMBER OF LINES ARE MORE EXPRESSIVE THAN ONE, LIKE RIPPLES ON WATER REPEATING THE MOVEMENT. RHYTHM CAN LIFT YOUR ABILITY TO THE SKIES.

"SWEEP"



RELATING ONE CONTOUR TO ANOTHER



## DEFINING BY EDGES AND SHADOW WITHOUT OUTLINE

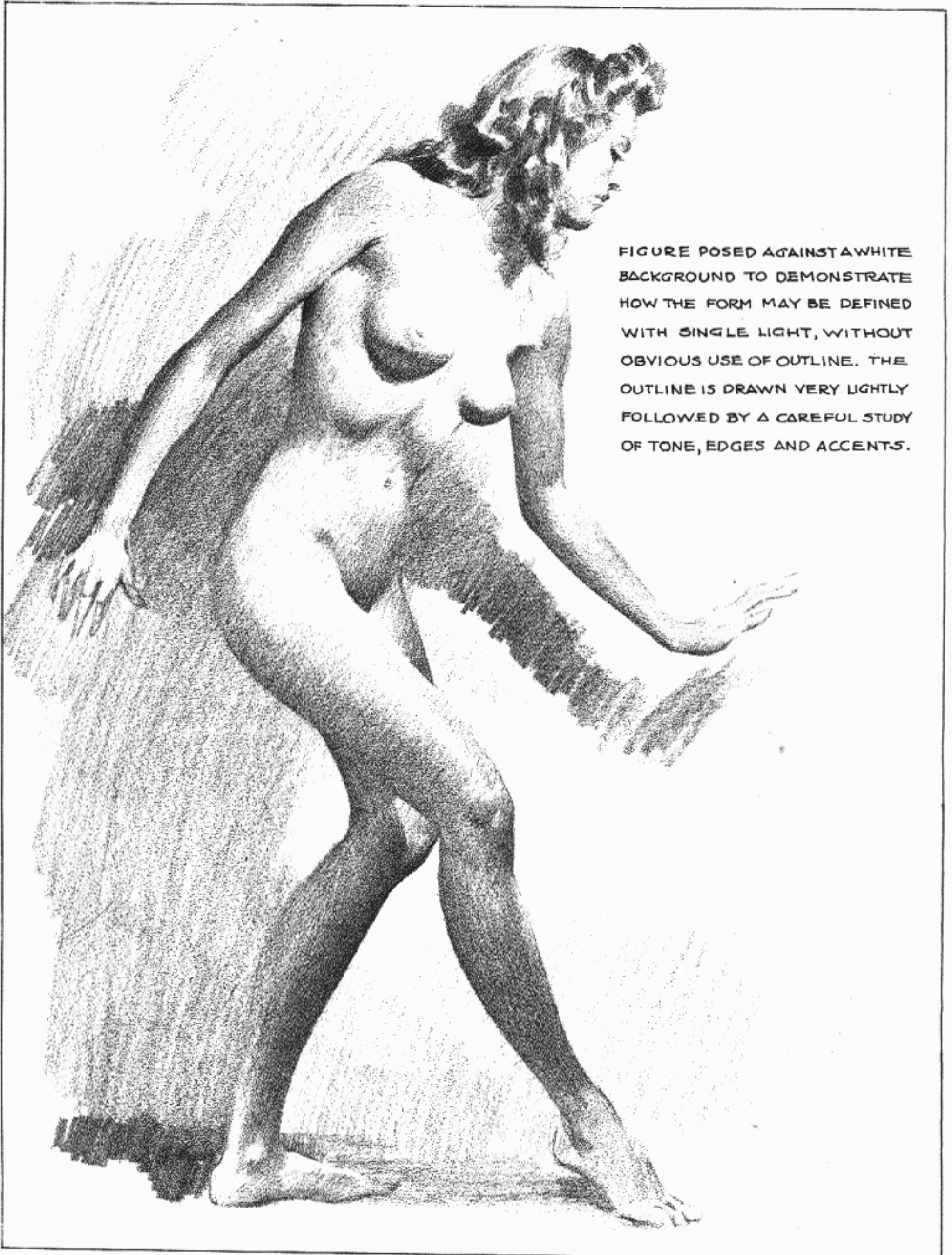
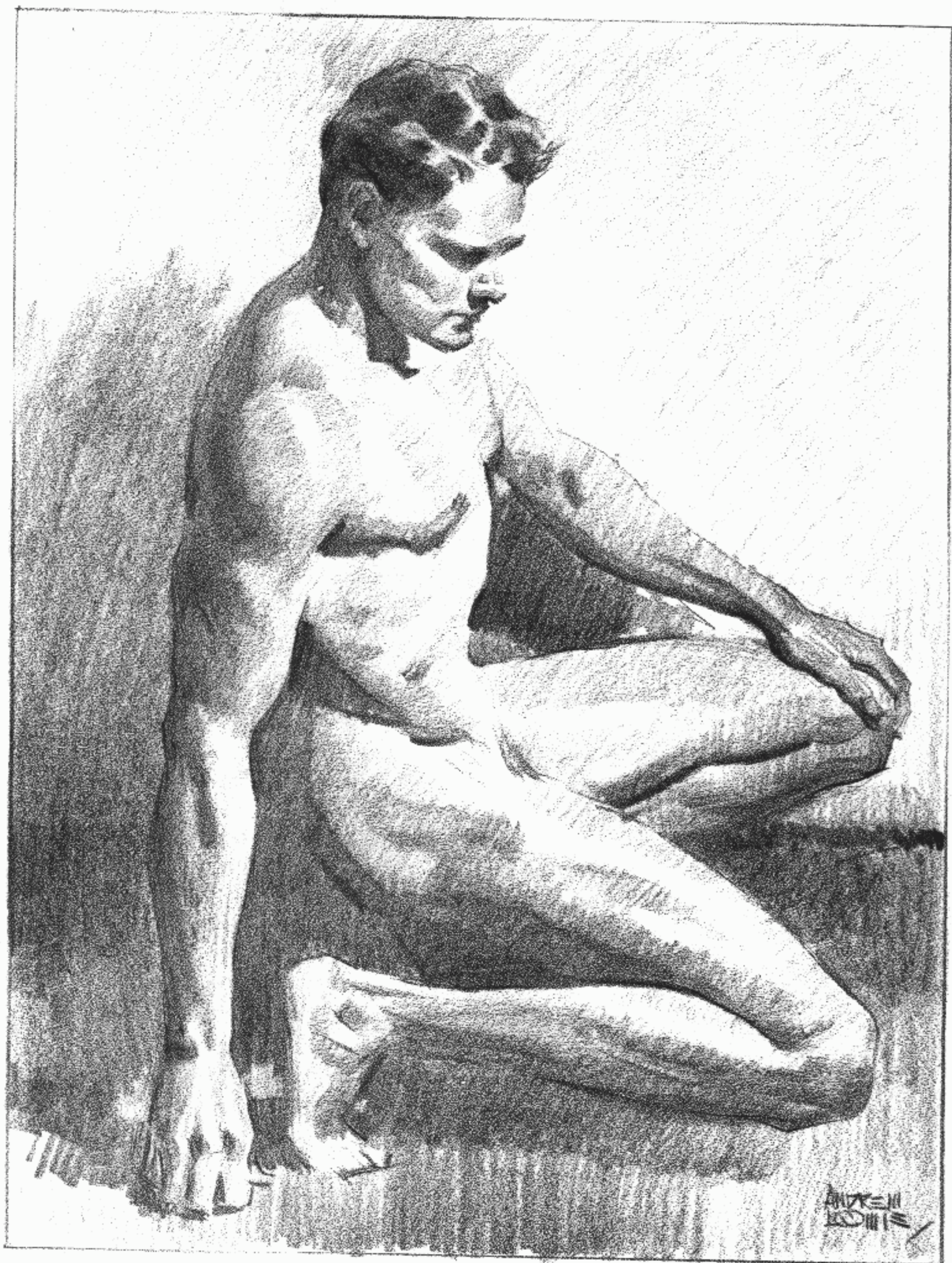


FIGURE POSED AGAINST A WHITE BACKGROUND TO DEMONSTRATE HOW THE FORM MAY BE DEFINED WITH SINGLE LIGHT, WITHOUT OBVIOUS USE OF OUTLINE. THE OUTLINE IS DRAWN VERY LIGHTLY FOLLOWED BY A CAREFUL STUDY OF TONE, EDGES AND ACCENTS.



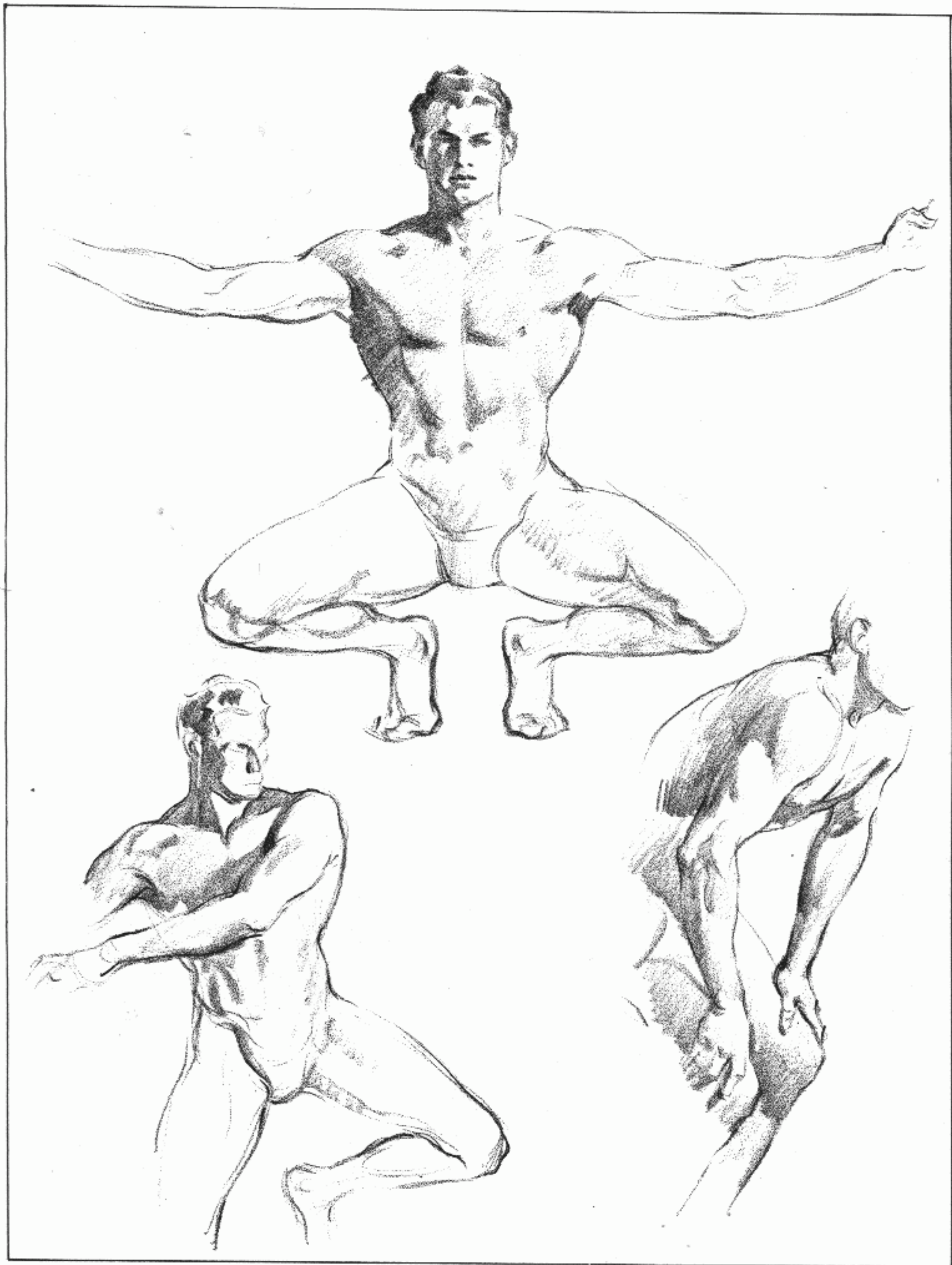
## CROUCHING



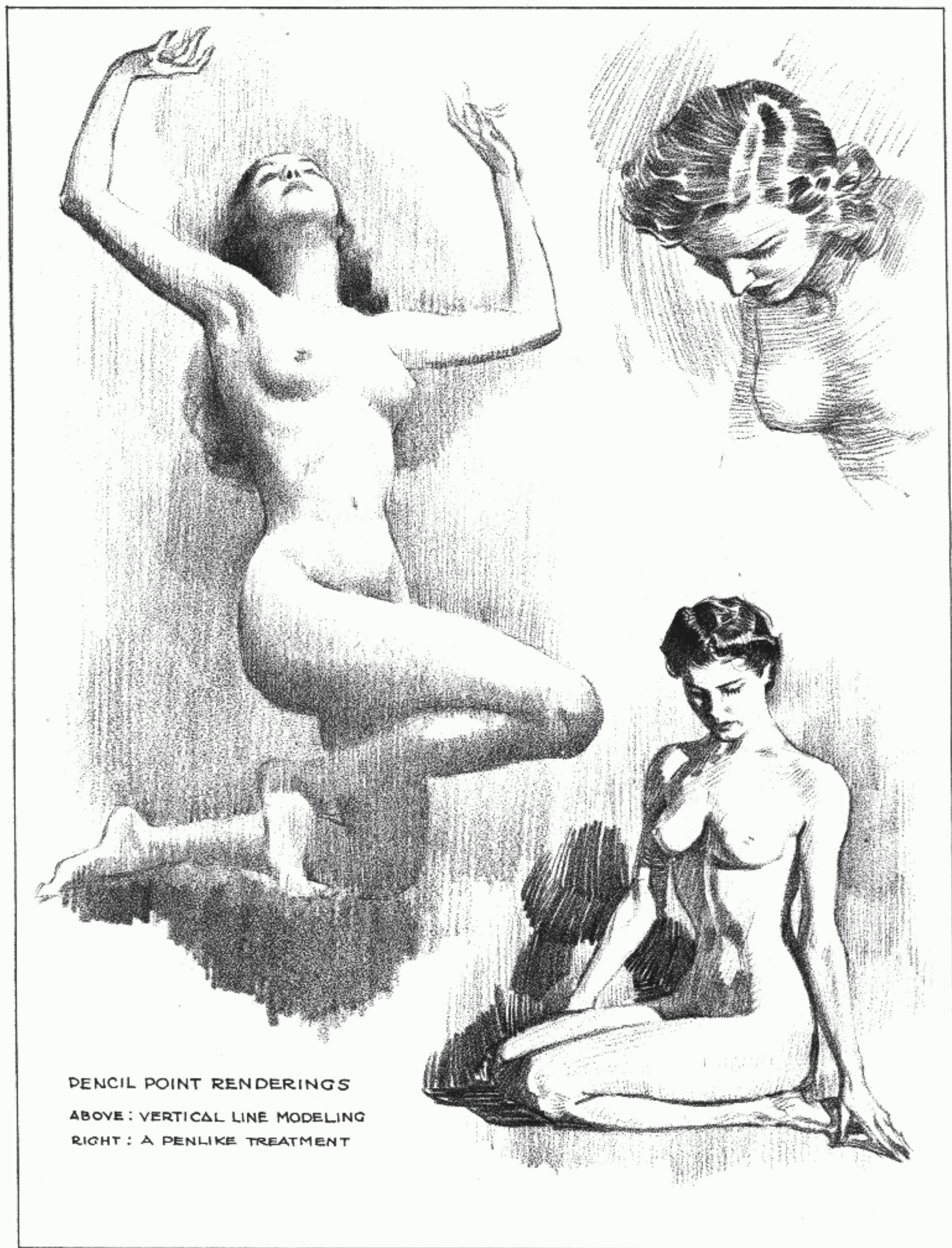
IT SHOULD BE REPEATED OVER AND OVER TO THE STUDENT NOT TO "FAKE" LIGHT AND SHADOW ON THE FIGURE. DRAW FROM THE MODEL OR FROM A GOOD PHOTO. FIVE MINUTES OF "SEEING" IS WORTH DAYS OF FAKING. SHADOWS CAN BE SEEN FLATTER AND SIMPLER THAN THEY ARE.



THE INCOMPLETE STATEMENT MAY BE INTERESTING



## POINT TECHNIQUE



PENCIL POINT RENDERINGS

ABOVE: VERTICAL LINE MODELING

RIGHT: A PENLIKE TREATMENT

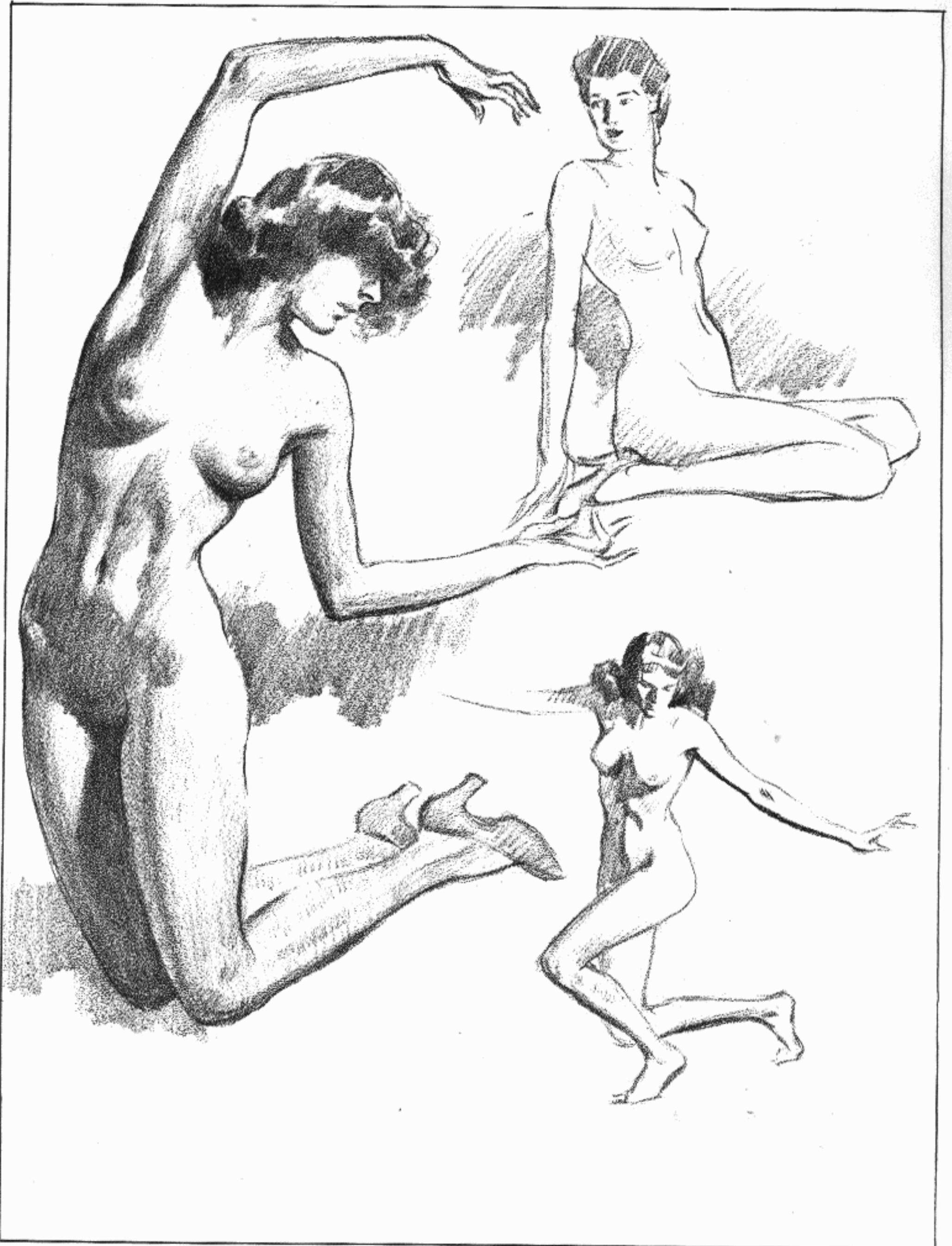
## PLANNING A PEN DRAWING

A PEN TREATMENT PLANNED IN  
PENCIL SAVES TIME AND TROUBLE.

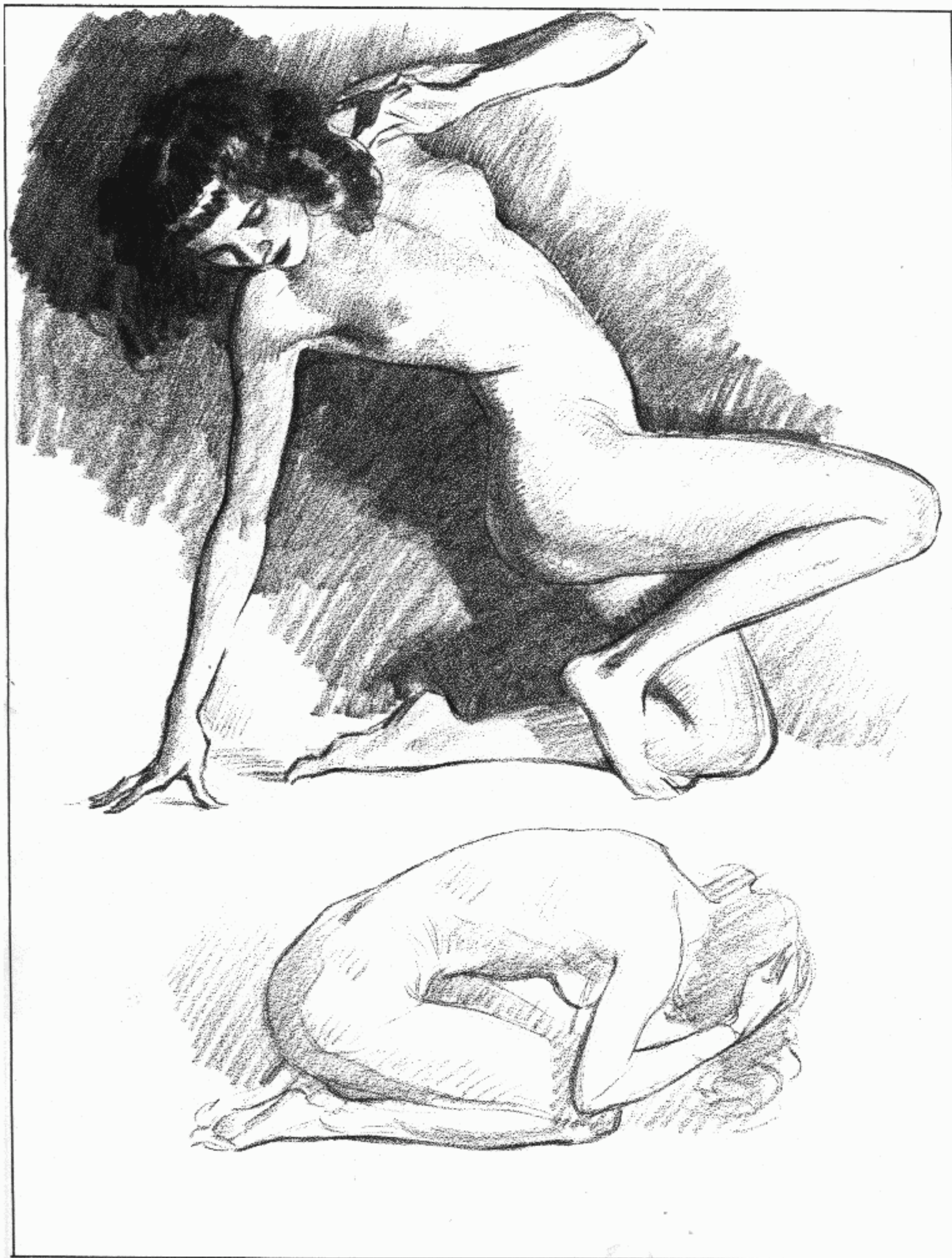


MODELING WITH THE PENCIL POINT IS SLOWER AND MORE DIFFICULT. IT IS ALSO MORE LIMITED AS TO TONE VALUES. HOWEVER IT SHOULD BE OFTEN PRACTICED TO DEVELOP THE KNACK OF PEN DRAWING.

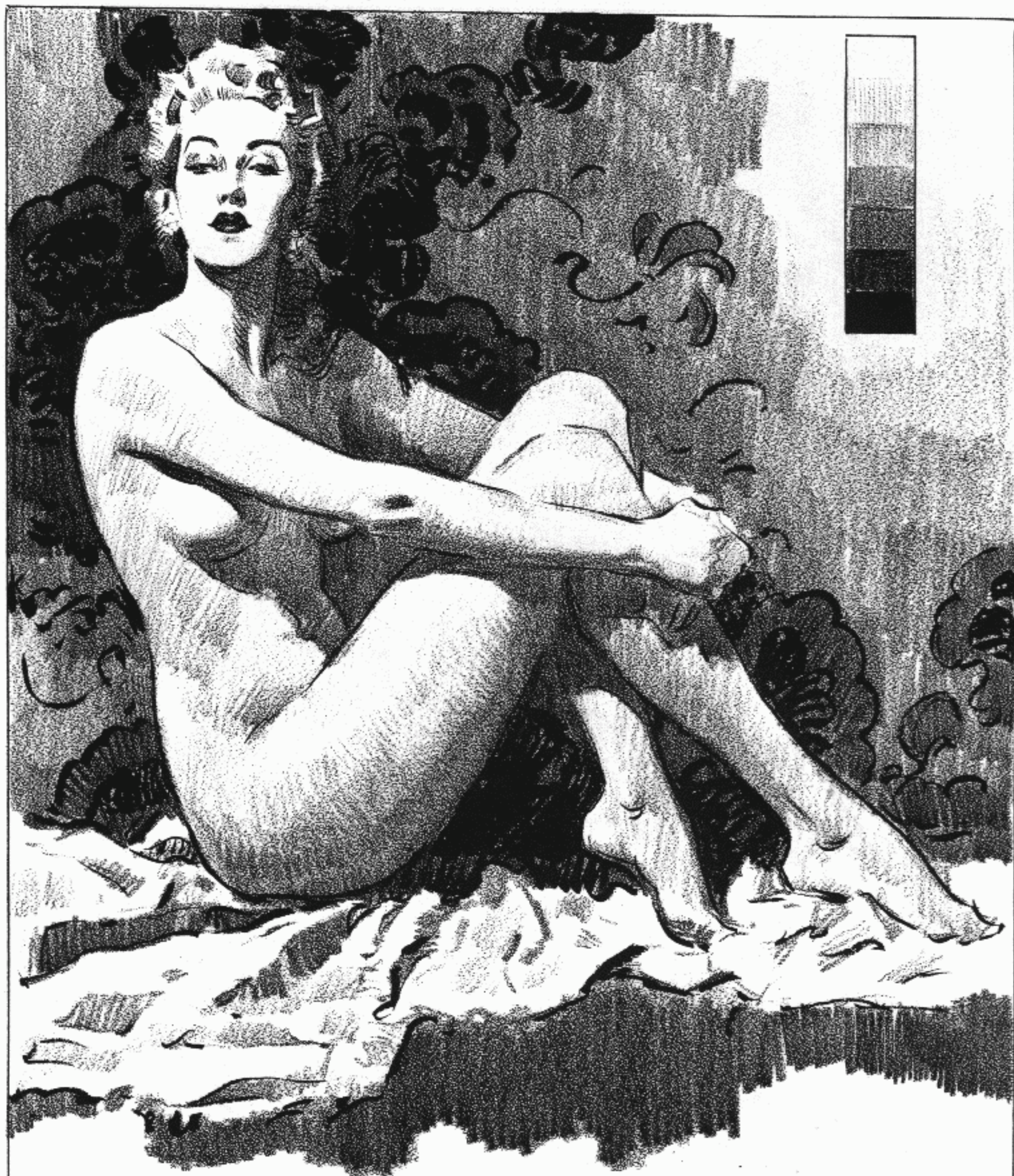
KNEELING AND SITTING



KNEELING AND TWISTING OR BENDING

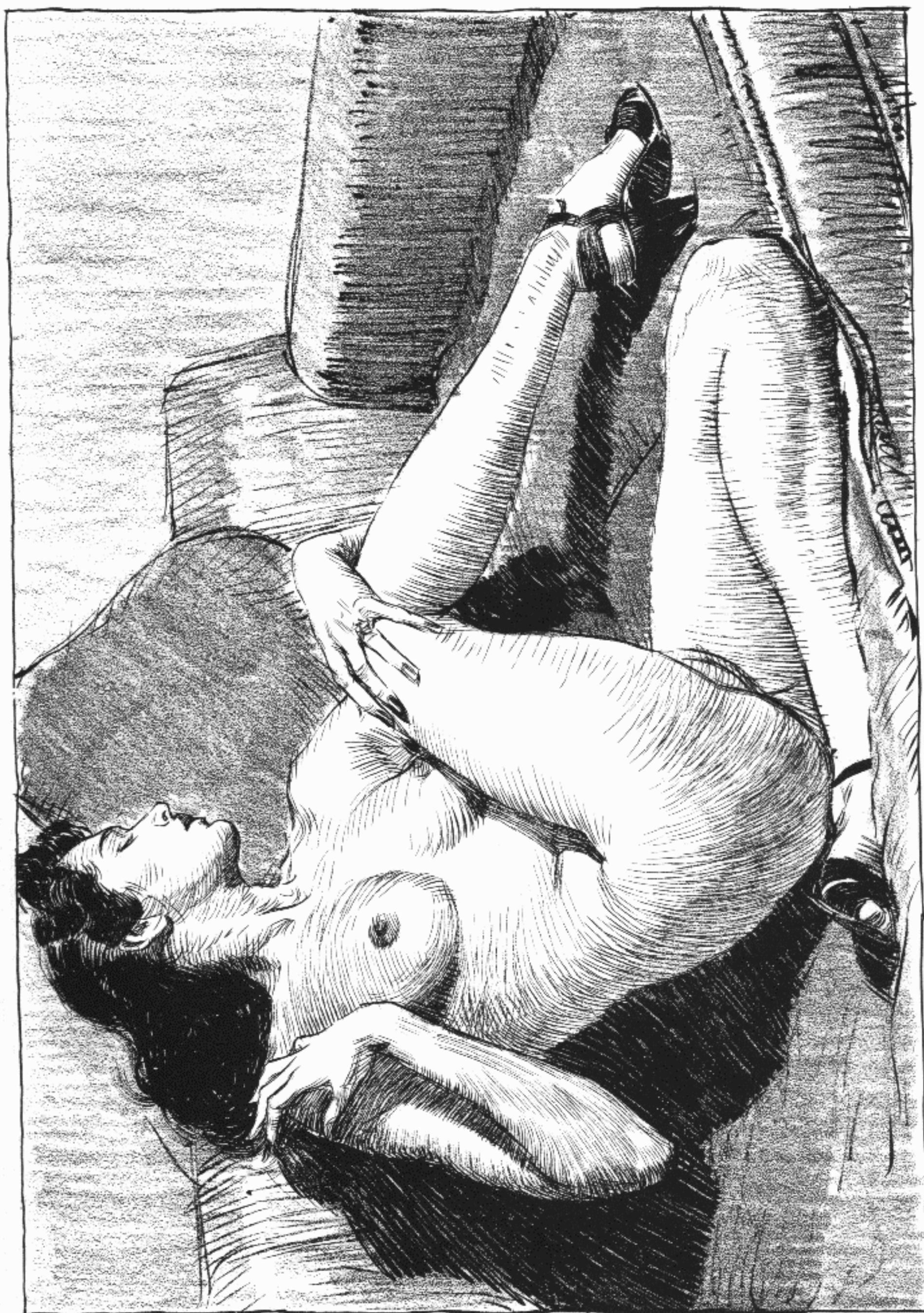


# GETTING FULL VALUE RANGE WITH INK AND PENCIL



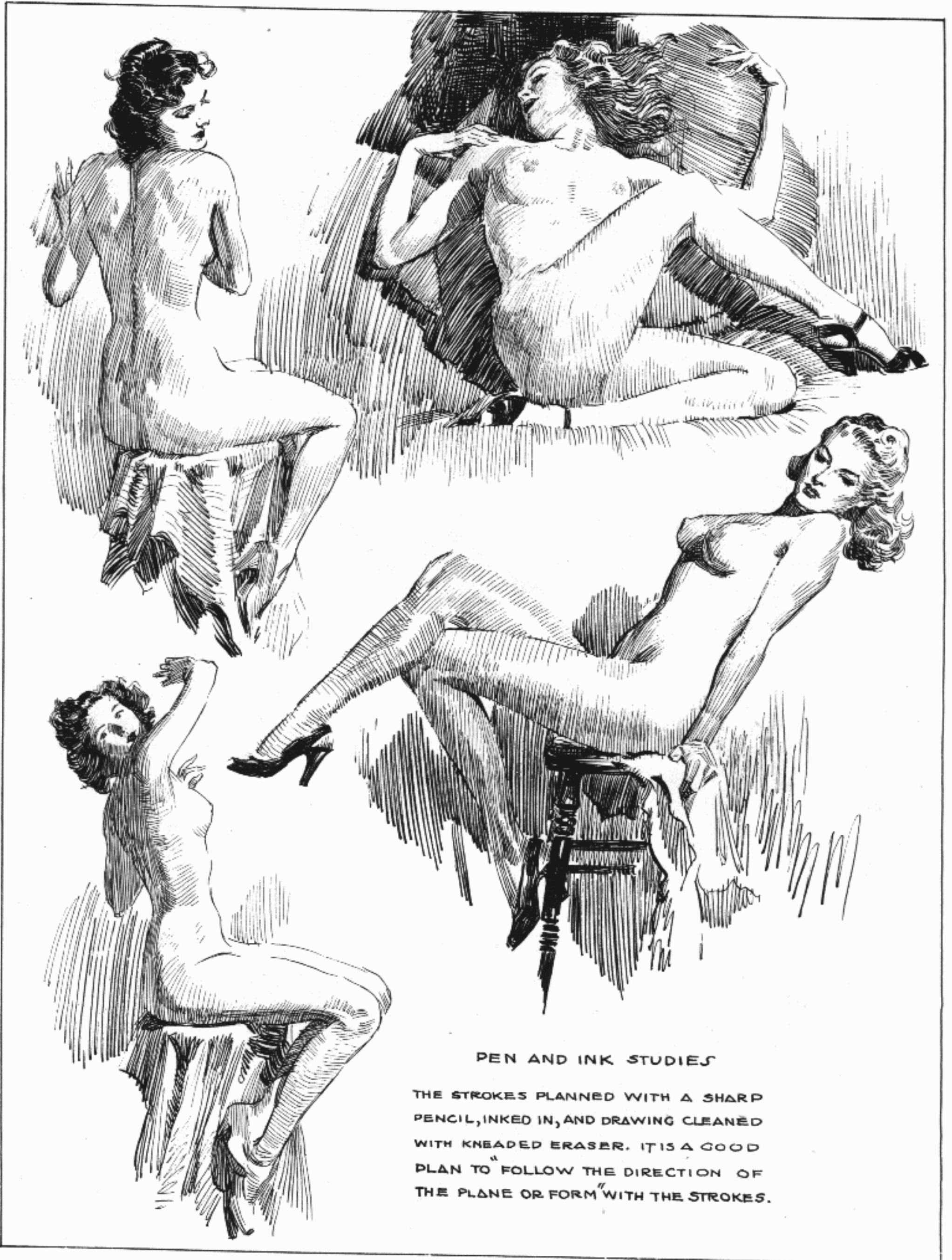
A COMBINATION OF BLACK AND GRADED TONE OFFERS UNIQUE POSSIBILITIES. DRAWING WAS DONE ON "BAINBRIDGE COQUILLE NO.2". THE BLACKS ARE HIGGINS INK. THE TONES ARE DONE WITH "PRISMACOLOR" BLACK 935 PENCIL. REDUCTION IS ONE THIRD.

# INK AND PENCIL IN COMBINATION



AN EXAMPLE OF LINE DRAWING AND PENCIL IN COMBINATION. DRAWN ON BAINBRIDGE COQUILLE NO 3, WITH A FINE POINTED SABLE BRUSH AND HIGGINS AMERICAN INDIA INK. A WASH COULD BE USED WITH THIS INK.

## PEN DRAWING

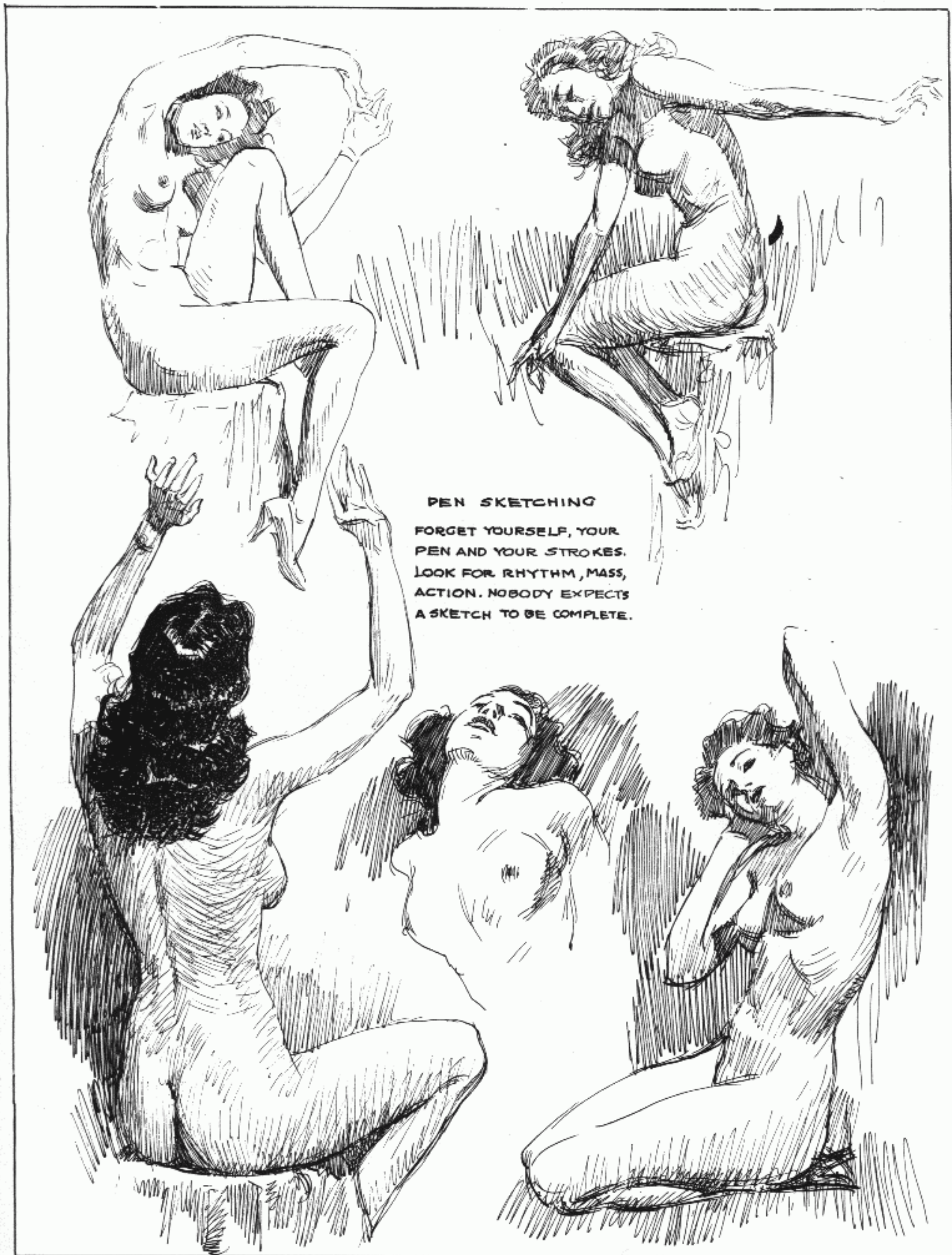


### PEN AND INK STUDIES

THE STROKES PLANNED WITH A SHARP PENCIL, INKED IN, AND DRAWING CLEANED WITH KNEADED ERASER. IT IS A GOOD PLAN TO FOLLOW THE DIRECTION OF THE PLANE OR FORM WITH THE STROKES.



# A "LOOSER" TREATMENT



## PEN SKETCHING

FORGET YOURSELF, YOUR  
PEN AND YOUR STROKES.  
LOOK FOR RHYTHM, MASS,  
ACTION. NOBODY EXPECTS  
A SKETCH TO BE COMPLETE.

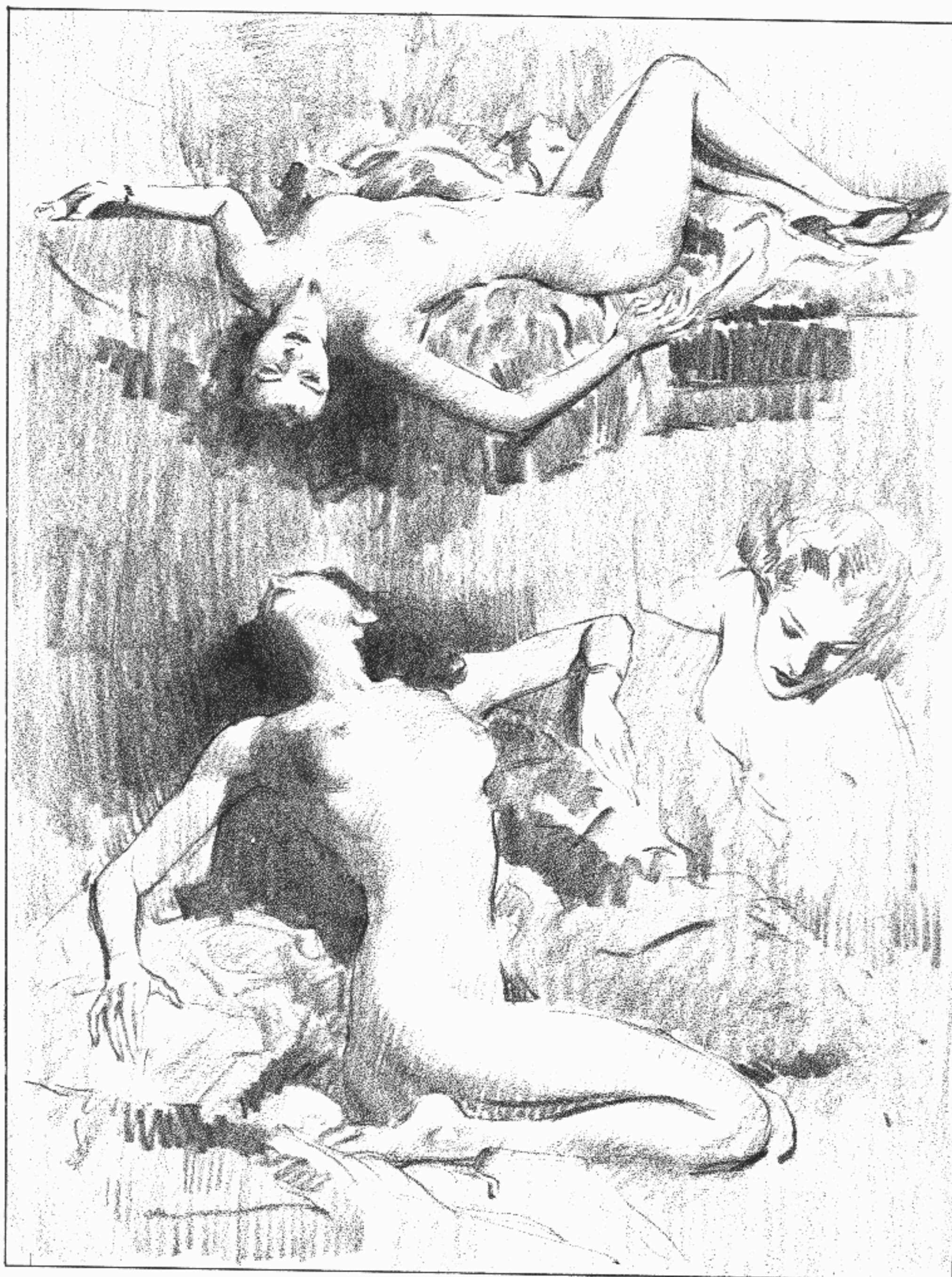
FINE POINT BRUSH DRAWING



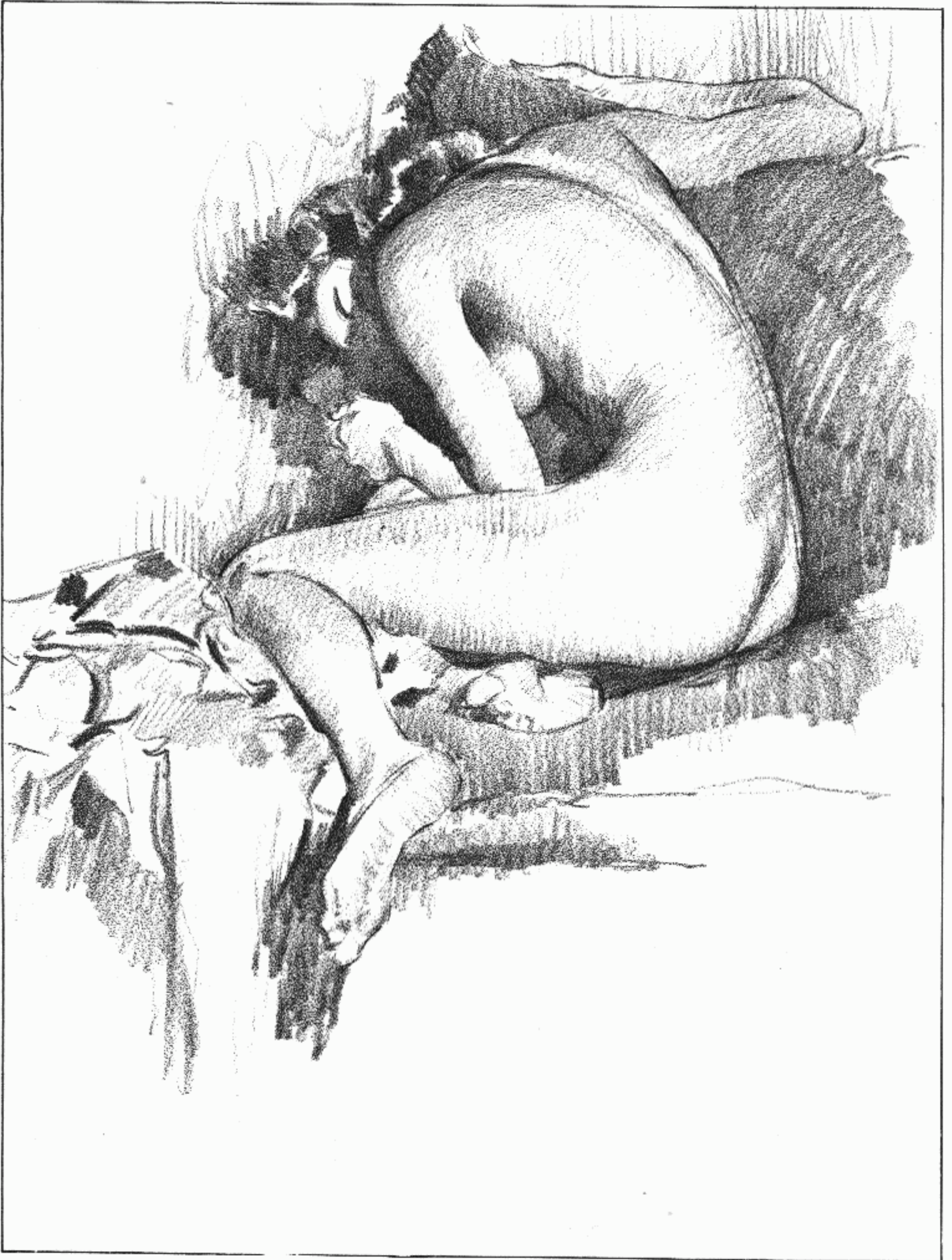
DRAWN WITH A SMALL CAMELS HAIR BRUSH AND DRAWING INK ON BRISTOL BOARD

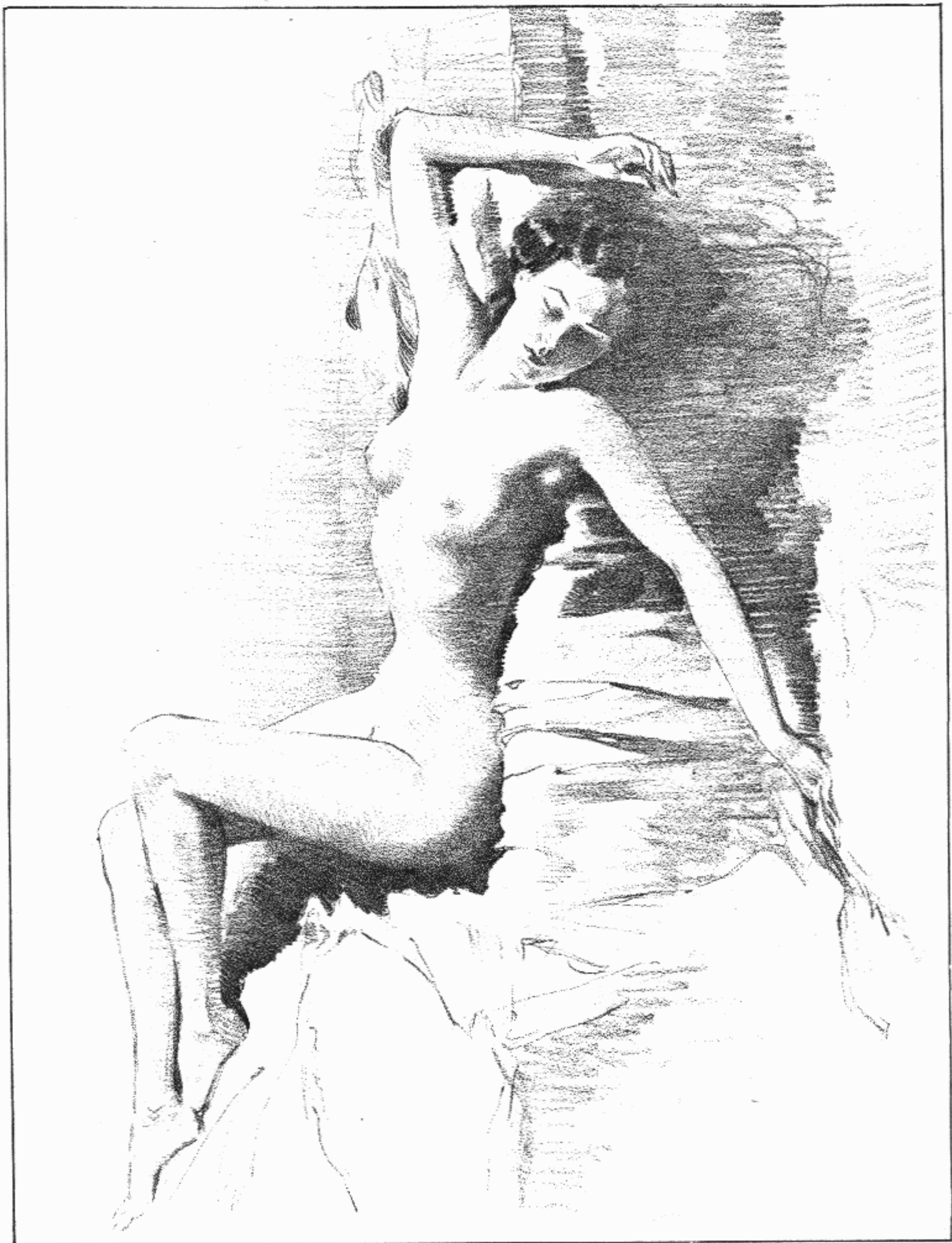


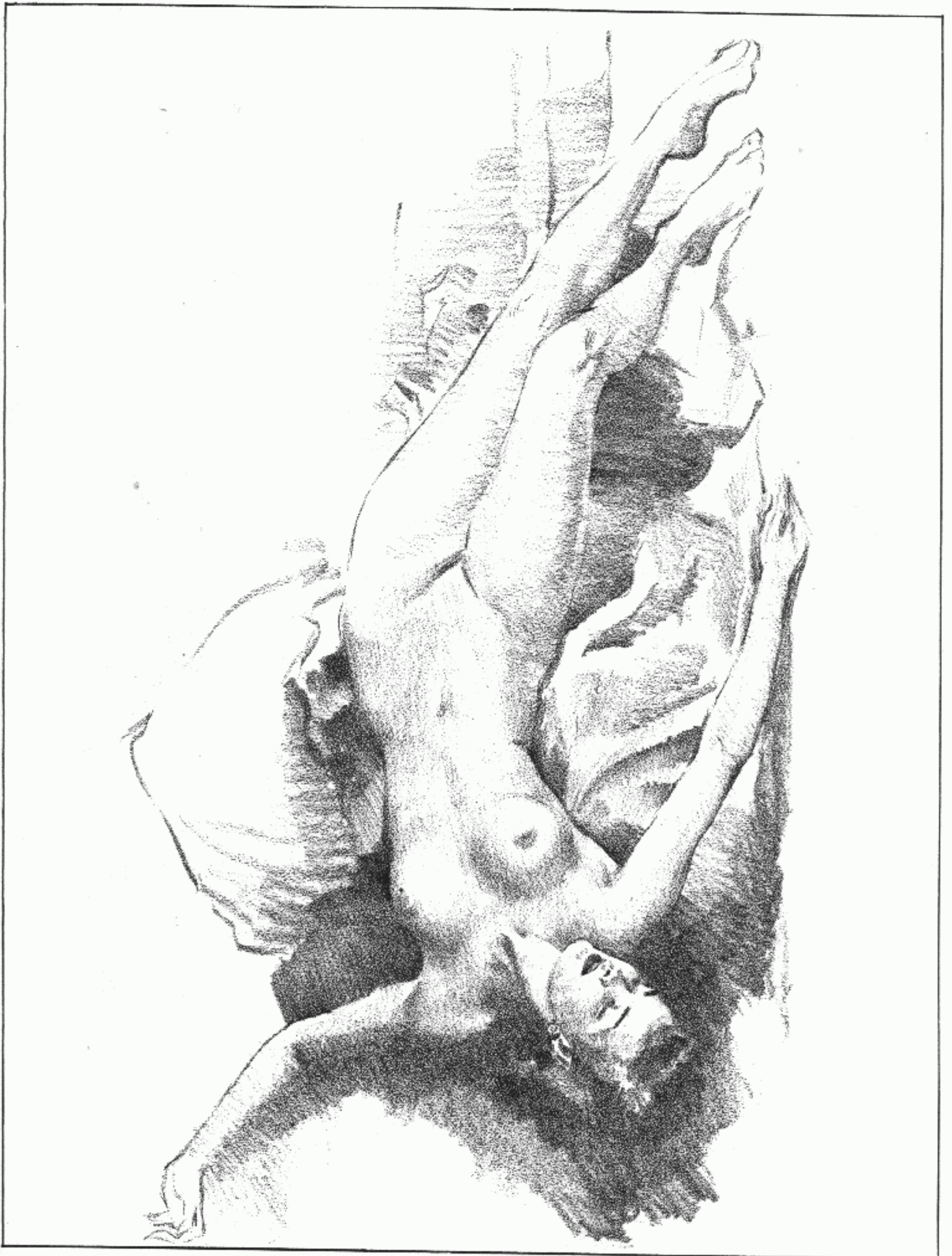
SKETCHES OF RECLINING POSES



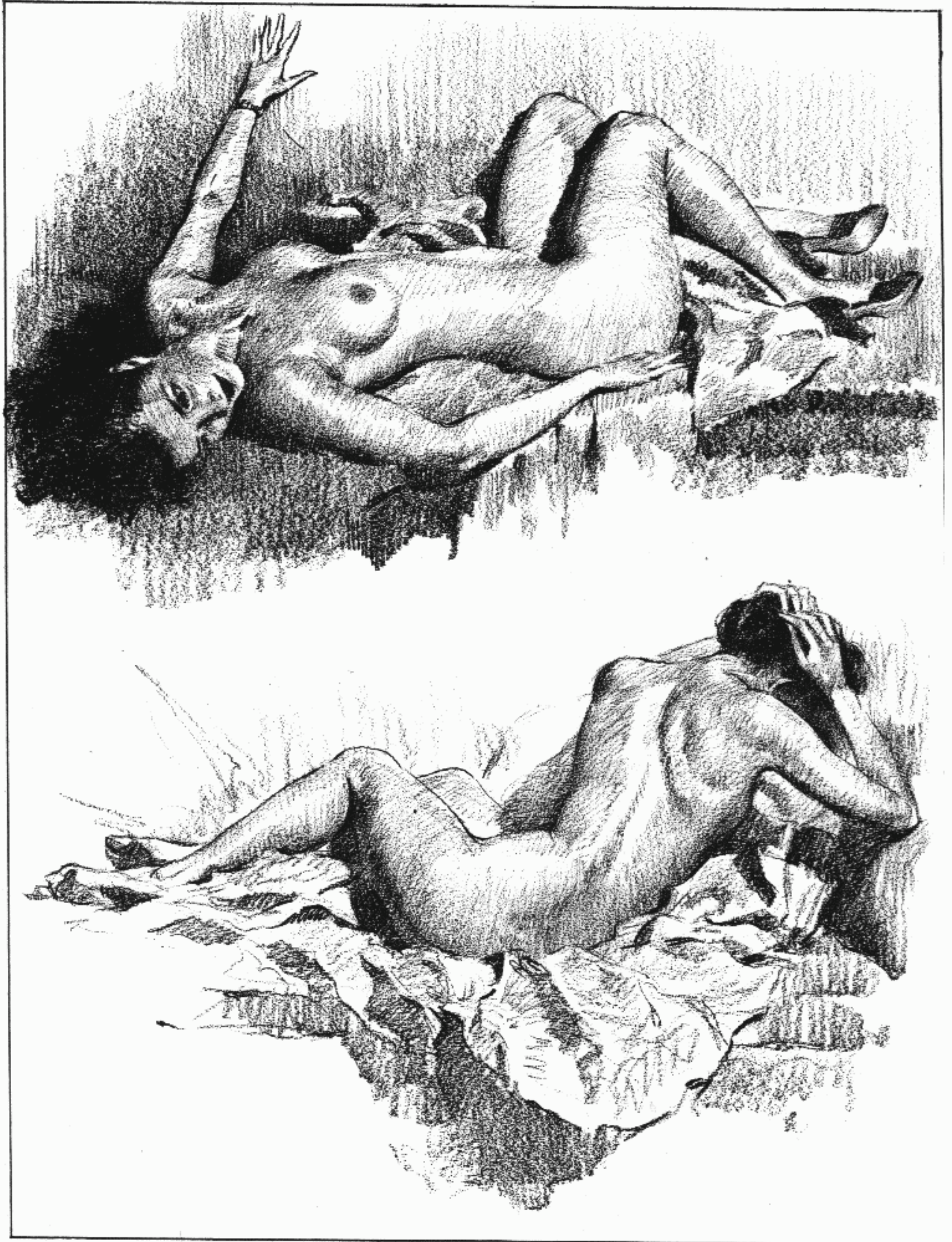
STUDY







COARSE GRAIN PAPER STUDIES



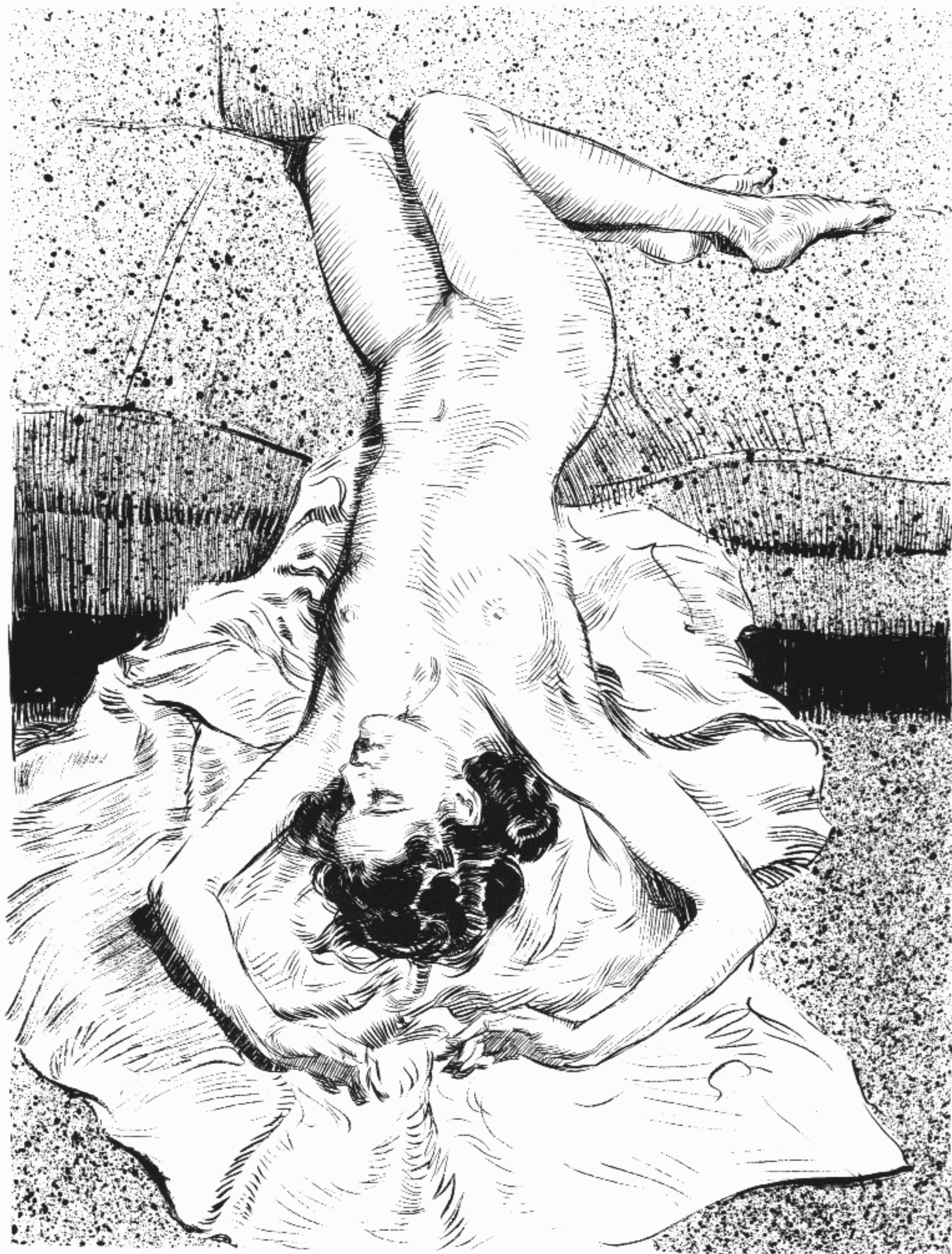


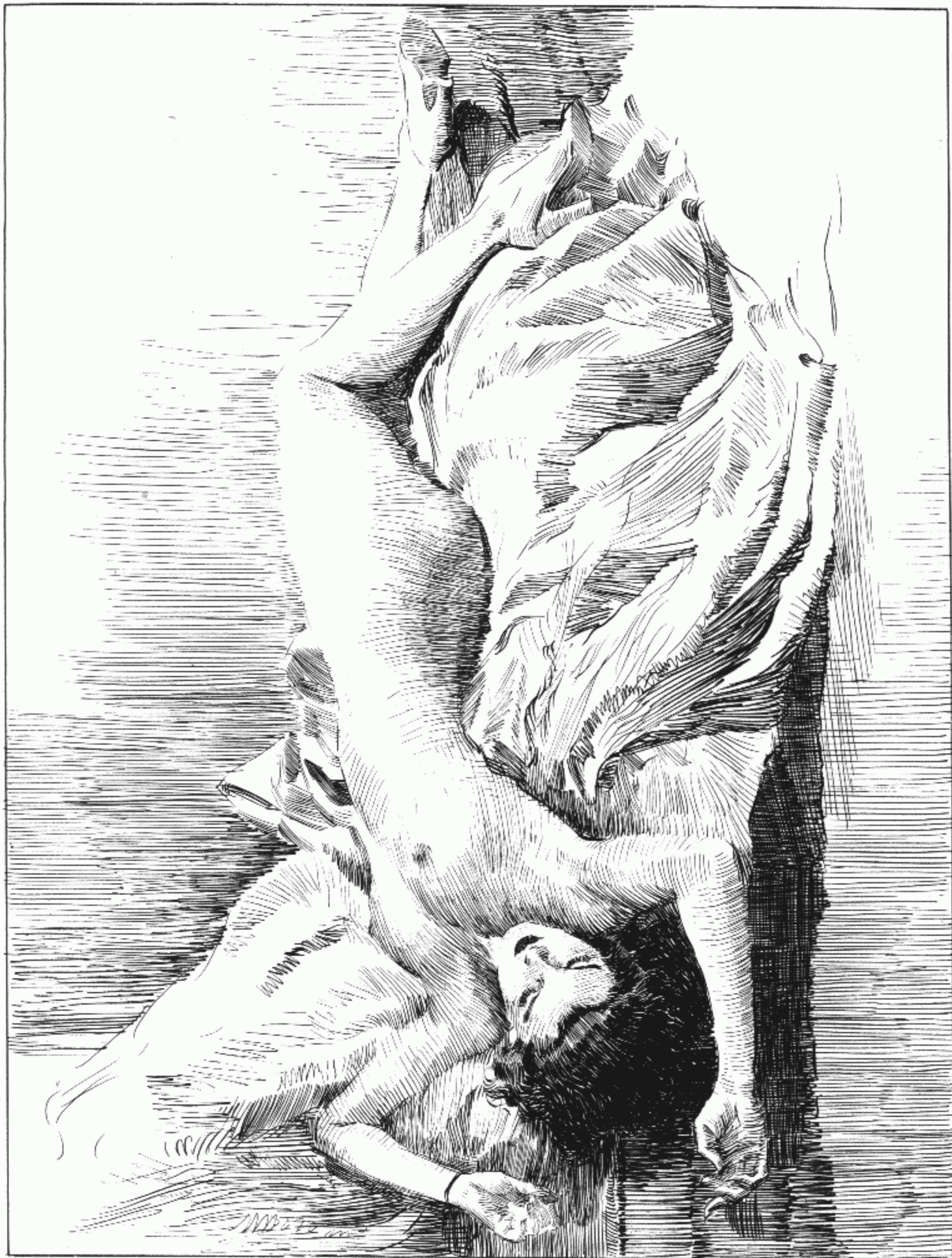
## STUDY IN FORESHORTENING



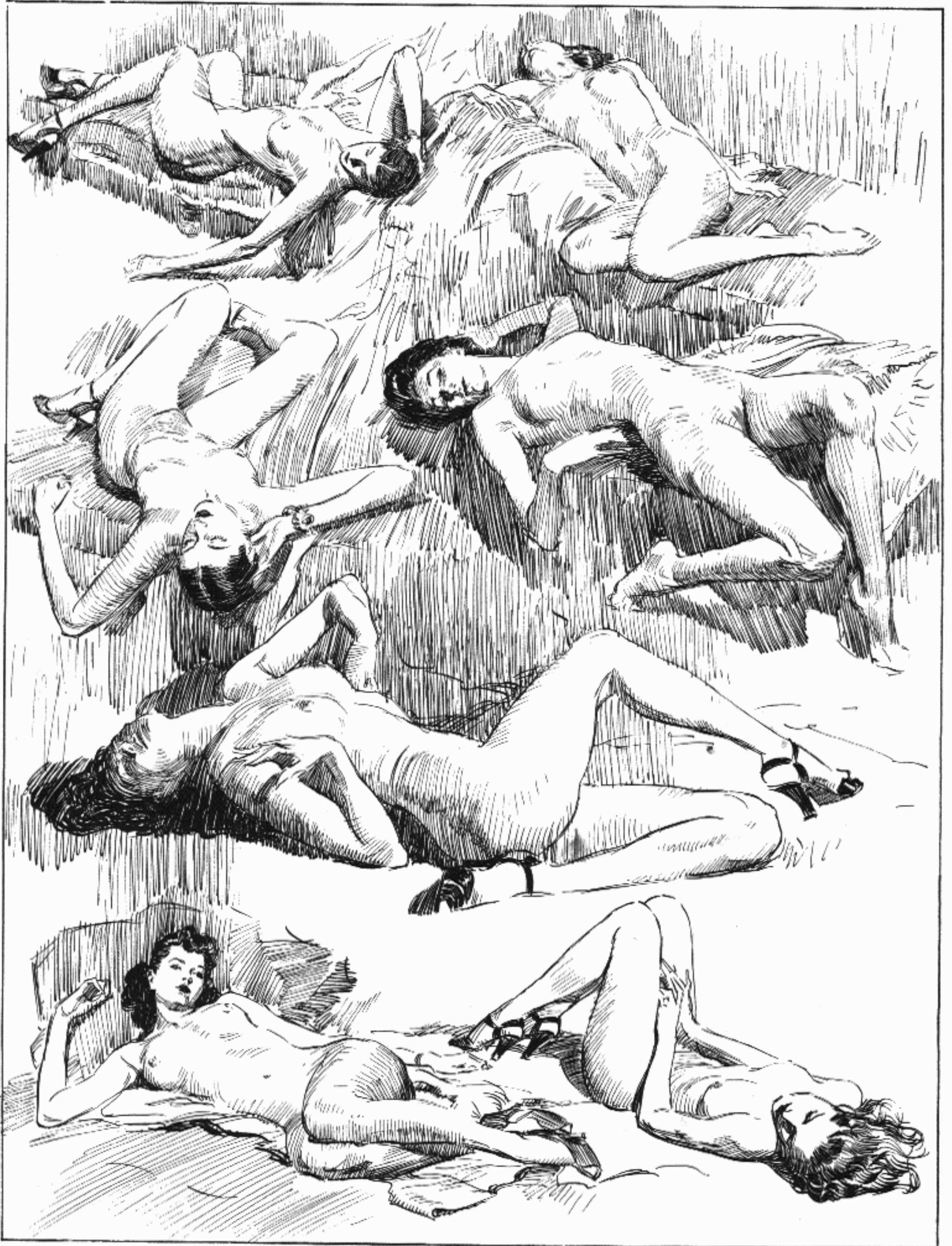
THE DRAWINGS ON THESE TWO PAGES ARE INTENDED TO DEMONSTRATE HOW THE TEXTURE OR "GRAIN" OF THE PAPER MAY BE UTILIZED TO ADVANTAGE. THE DELICATE MODELING IS DONE WITH THE POINT AND THE BROADER MASSES WITH THE SIDE OF THE LEAD. ATTENTION IS CALLED TO THE USE OF DARK ACCENTS. YOU CANNOT "INVENT" LIGHT AND SHADOW. DRAW FROM LIFE OR GOOD COPY.

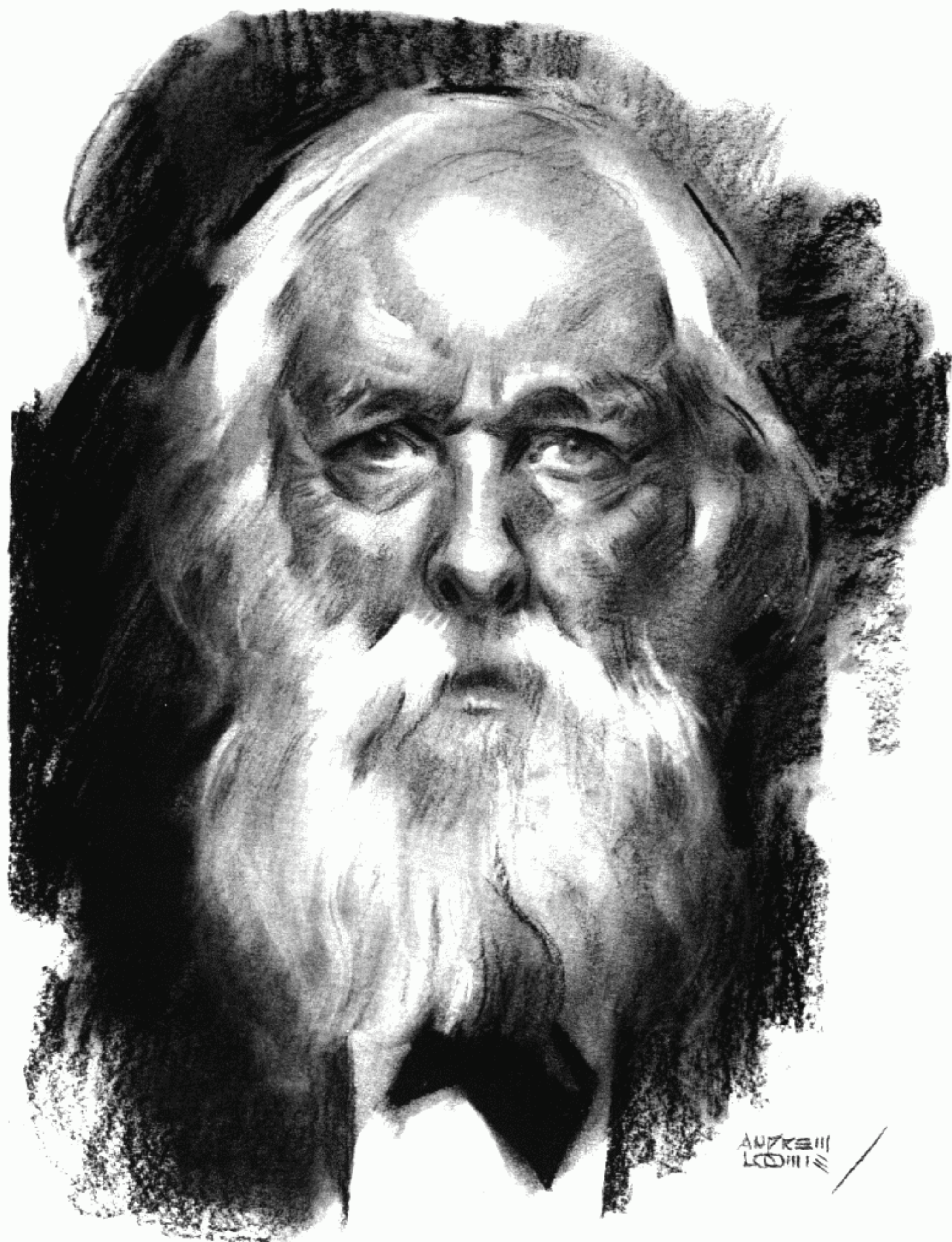
CEMENTED TISSUE OVERLAY, SPATTER AND BRUSH DRAWING





PEN STUDIES





ANDRE III  
LODINI

## XI. THE HEAD, HANDS, AND FEET

The head, perhaps, has more to do with selling a drawing than anything else. Though the figure drawing you submit may be a splendid one, your client will not look beyond a homely or badly drawn face. I have often worried and labored over this fact in my own experience. Once something happened that has helped me ever since. I discovered *construction*. I discovered that a beautiful face is not necessarily a type. It is not hair, color, eyes, nose, or mouth. Any set of features in a skull that is normal can be made into a face that is interesting and arresting, if not actually beautiful. When the face on your drawing is ugly and seems to leer at you, forget the features and look to the construction and placement of them. No face can be out of construction and look right or beautiful. There must be a positive balance of the two sides of the face. The spacing between the eyes must be right in relation to the skull. The perspective or viewpoint of the face must be consistent with the skull also. The placement of the ear must be accurate, or a rather imbecilic look results. The hairline is extremely important because it not only frames the head but helps to tip the face at its proper angle.

The placement of the mouth at its proper distance between nose and chin can mean the difference between allure and a disgruntled pout. To summarize, draw the skull correctly from your viewpoint and then place the features properly within it.

In my first book, *Fun with a Pencil*, I set about to work out a plan for head construction that I consider almost foolproof. I repeat the general plan as a possible aid here.\*

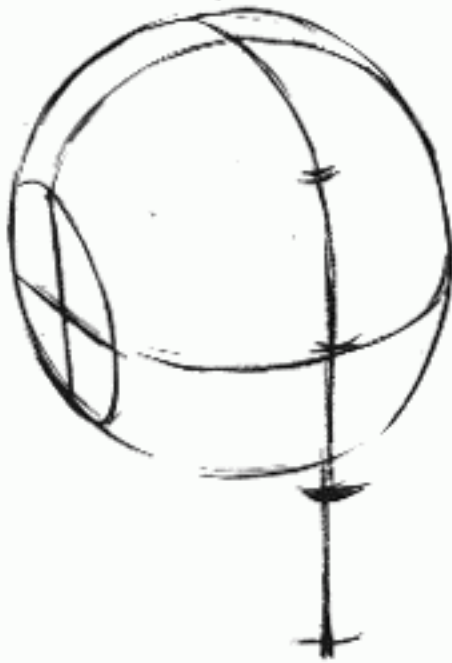
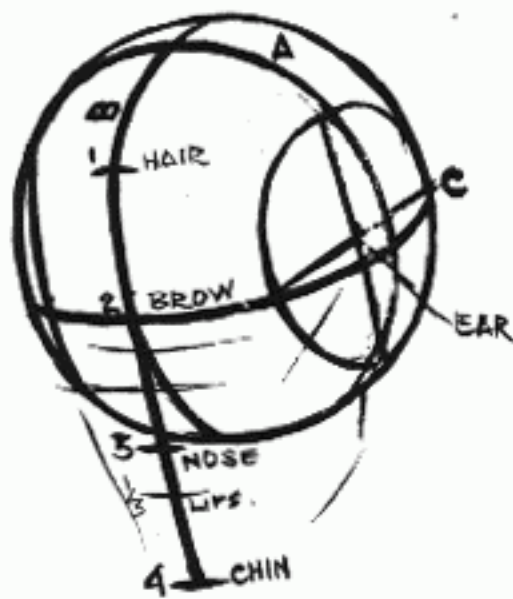
\*A strikingly similar method was originated independently by Miss E. Grace Hanks. (See *Fun with a Pencil*, p. 36.)

Consider the head a ball, flattened at the sides, to which the facial plane is attached. The plane is divided into three equal parts (lines A, B, and C). The ball itself is divided in half. Line A becomes the earline, B the middle line of the face, and C the line of the brows. The spacing of the features can then be laid out on these lines. The plan holds good for either male or female, the difference being in the more bony structure, the heavier brows, the larger mouth in the male. The jaw line in the male is usually drawn more squarely and ruggedly.

In this chapter are studies of the skull and its bony structure, as well as the muscular construction and the general planes of the male head. The individual features are worked out in detail. The heads are of varying ages. Since no two faces are alike, for you the best plan is to draw people rather than stock heads. Perhaps an artist of another era could repeat his types endlessly, but there is no advantage in that today. It tends to make an artist's work dated in short order. The artist who can keep his types fresh and true to purpose will last.

It pays in the long run to hire models, though there is always the temptation to save money. The danger in using clips from magazines is that the material is usually copyrighted. Advertisers pay movie stars for the privilege of using their photos. Both the star and the advertiser will resent having them "swiped" for another advertiser. Your client will not be happy about it either. The same is true of fashion models who have been paid for their services. You cannot expect to use them for your own purposes. Practice from clips, but don't try to sell your copies as originals. Once you learn to draw heads, it will be your life-long interest to portray character.

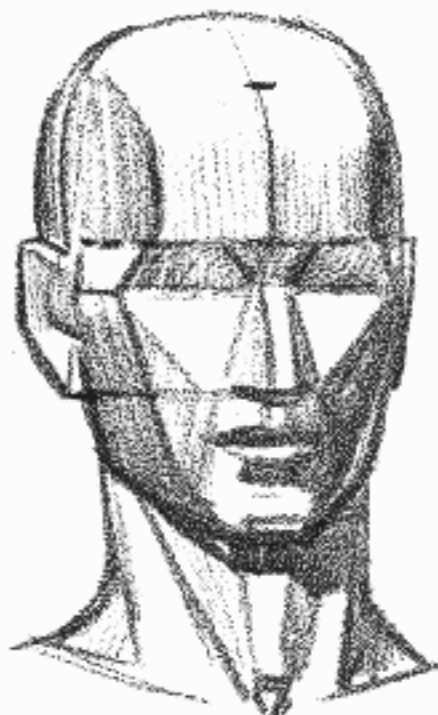
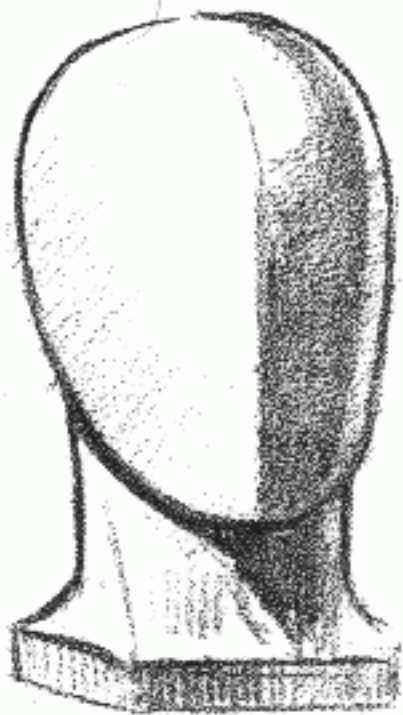
## HEAD BUILDING



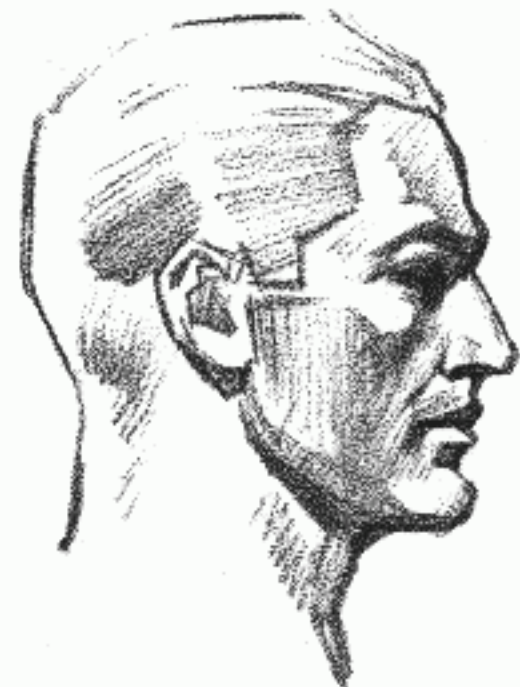
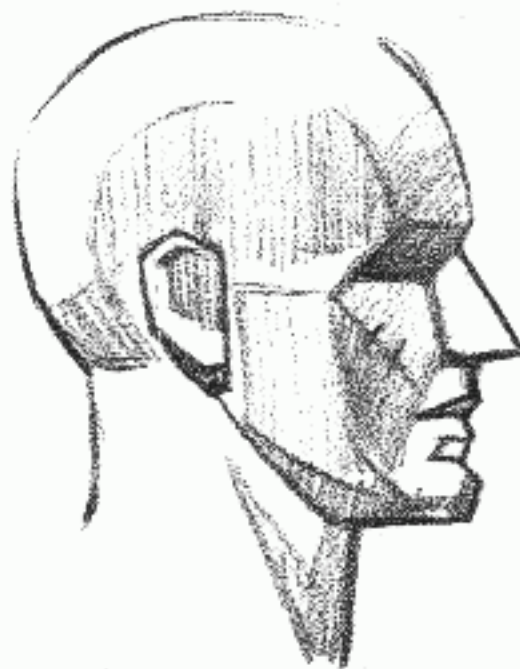
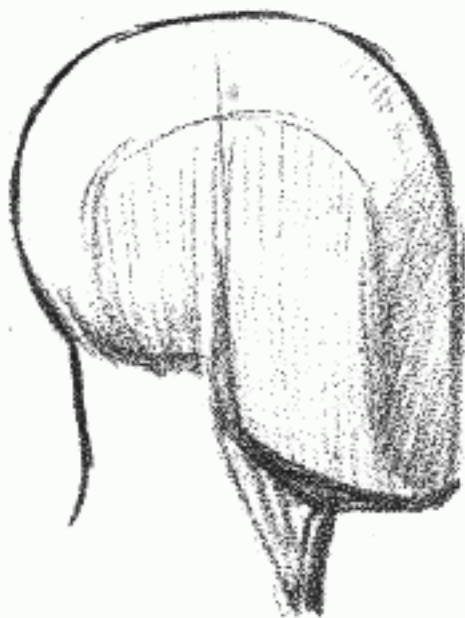
### HOW TO CONSTRUCT A HEAD.

DRAW A BALL. DIVIDE BALL INTO SECTIONS SO THAT YOU HAVE A MIDDLE LINE DIVIDING BALL 3 WAYS (LINES A, B AND C). TAKE ONE FOR MIDDLE LINE OF FACE. THE OTHER TWO WILL BE AN EAR LINE AND A LINE OF BROWS. DROP MIDDLE LINE OF FACE OFF BALL. DIVIDE INTO 4 PARTS THAT APPEAR EQUAL, EACH PART EQUAL TO HALF OF THE DISTANCE FROM BROWLINE TO TOP OF BALL. SLICE OFF SIDES BY DROPPING EAR LINE STRAIGHT DOWN. PLACE EAR AT INTERSECTION OF LINES A AND C. NOW BUILD IN JAW AND FEATURES. THIS PLAN IS MORE THOROUGHLY COVERED IN "FUN WITH A PENCIL".

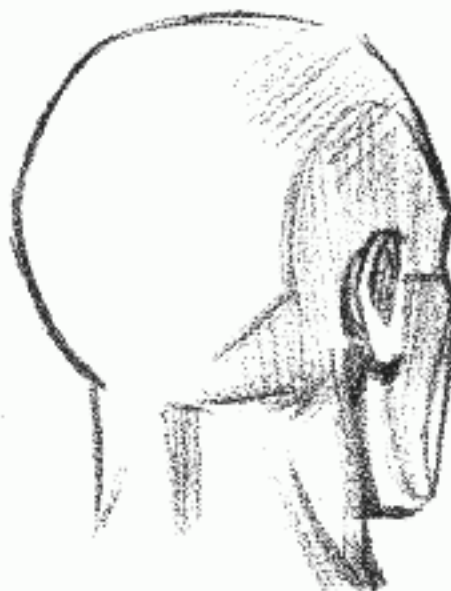
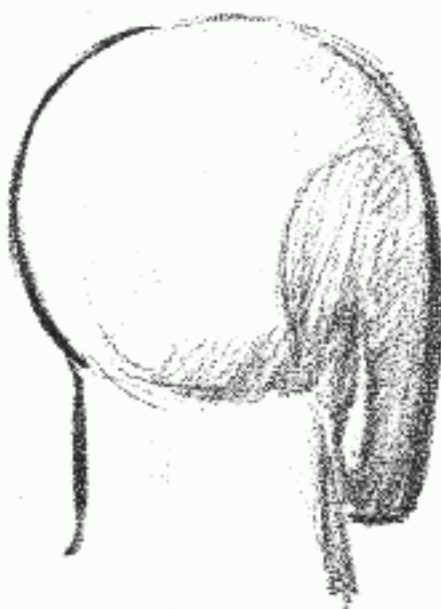
## BLOCKS AND PLANES



THE SIMPLE FORM DEVELOPED TO THE COMPLEX, THROUGH THE USE OF PLANES. THESE AVERAGE PLANES SHOULD BE LEARNED. THEY ARE THE BASIS FOR LIGHTING.



THE PLANES SIDE VIEW. GET SOME CLAY AND MODEL THE PLANES SO YOU CAN LIGHT THEM DIFFERENT WAYS. THEN DRAW THEM. REFER BACK TO PAGES 72 AND 73.



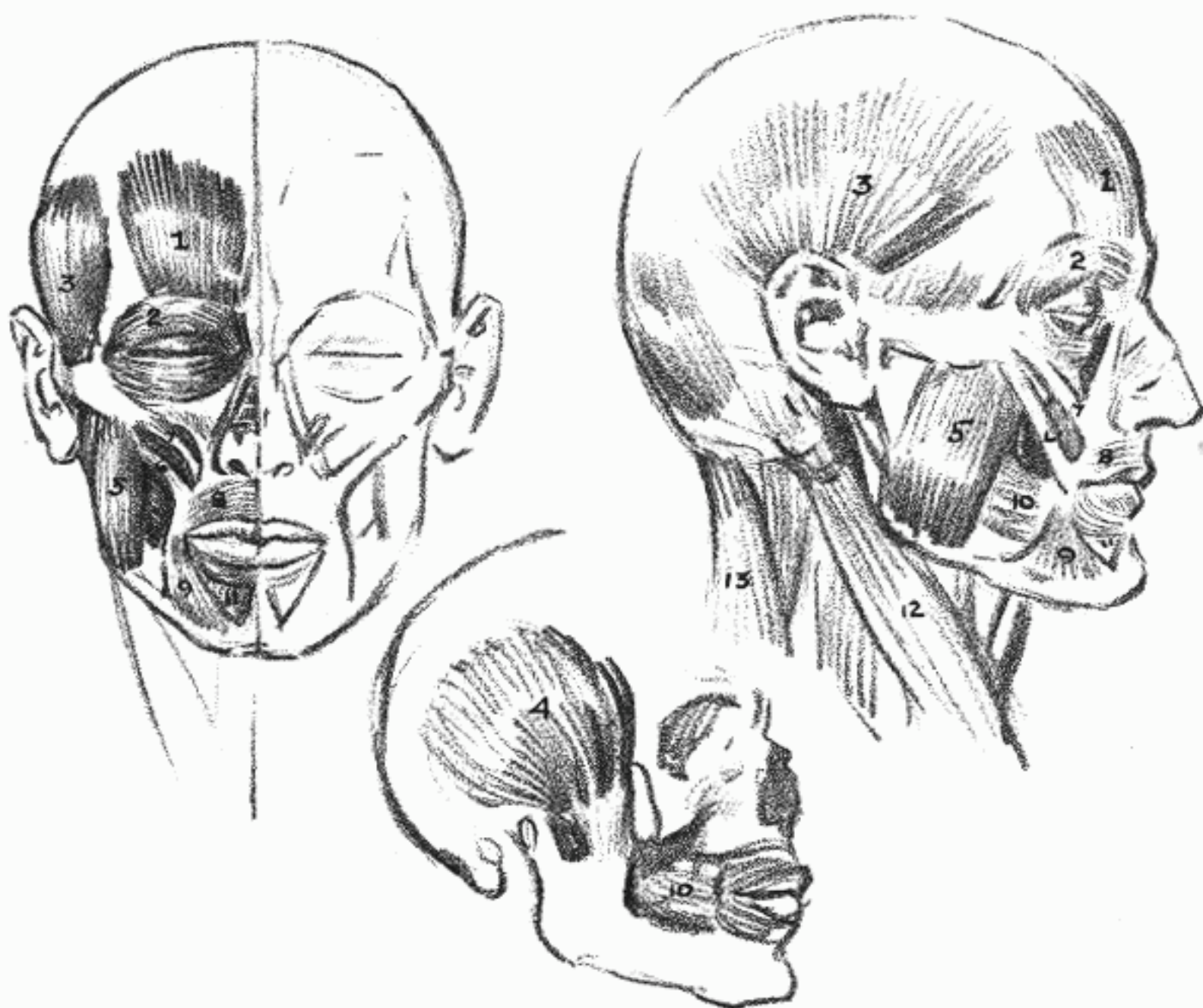
BACK VIEWS ARE MOST DIFFICULT UNLESS FORM AND PLANES ARE UNDERSTOOD



## BONES AND MUSCLES OF THE HEAD



GRUESOME! BUT TRY TO DRAW IT CAREFULLY.

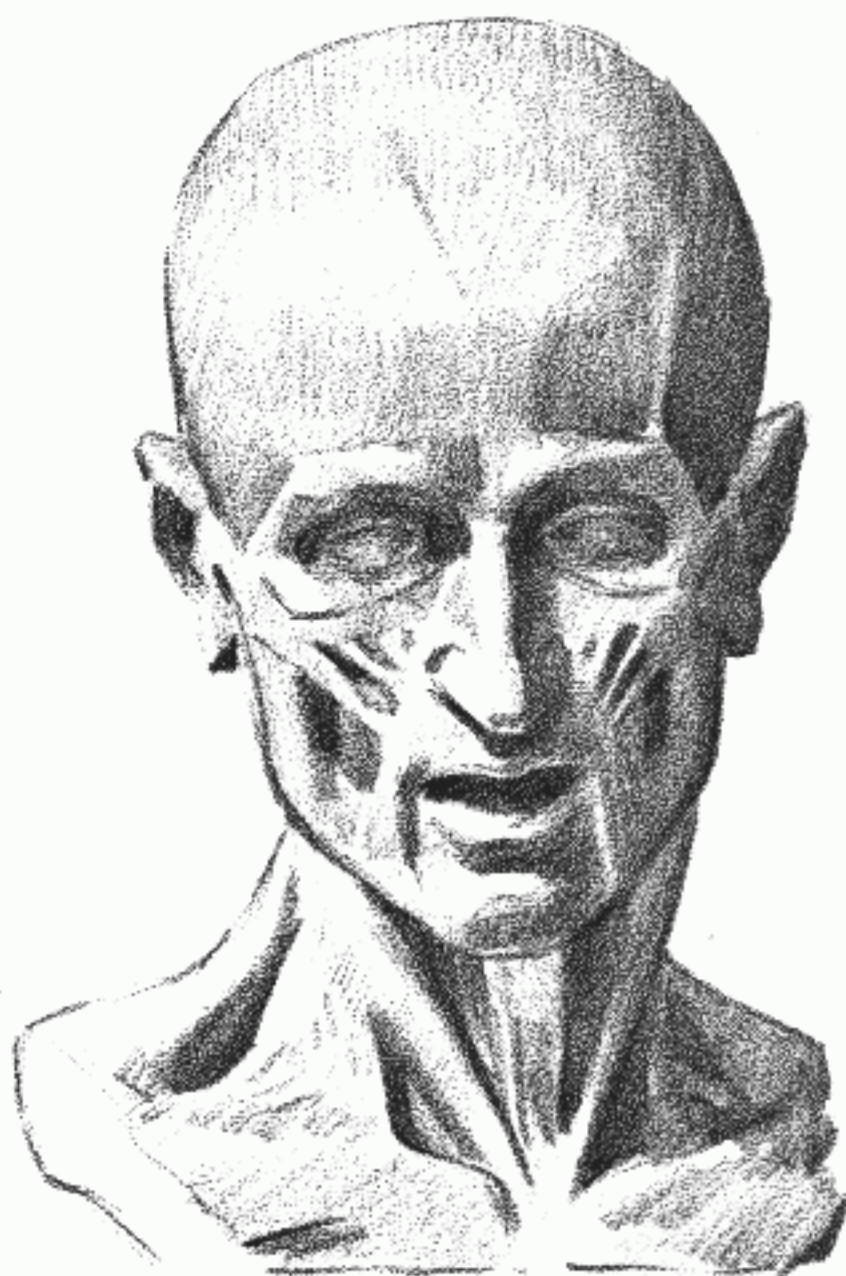
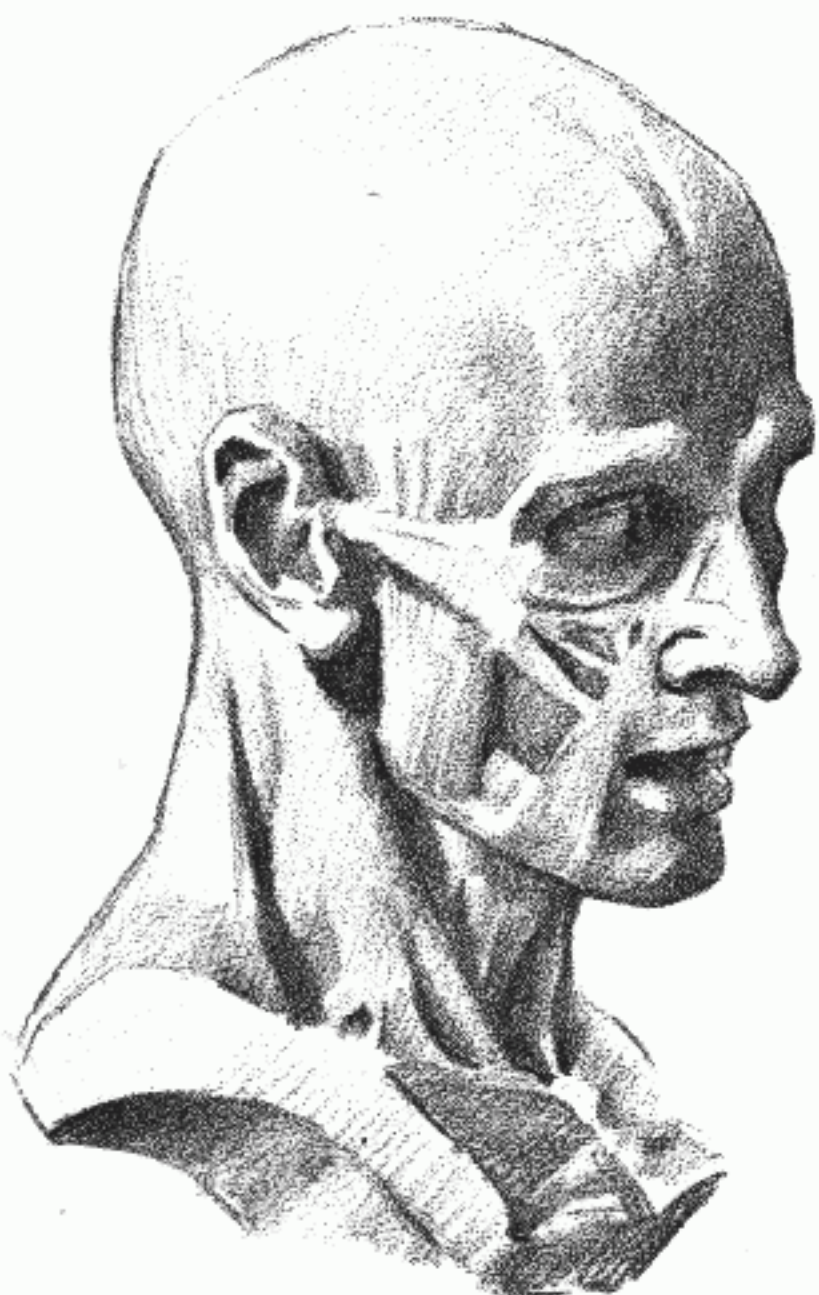


1 FRONTALIS  
2 ORBICULARIS OCULI  
3 AURICULAR MUSCLES  
4 TEMPORALIS (DEEP)

5 MASSETER  
6-7 ZYGOMATICUS  
8 ORBICULARIS ORIS  
9 TRIANGULARIS

10 BUCCINATOR  
11 DEPRESSOR  
12 STERNO MASTOID  
13 TRAPEZIUS

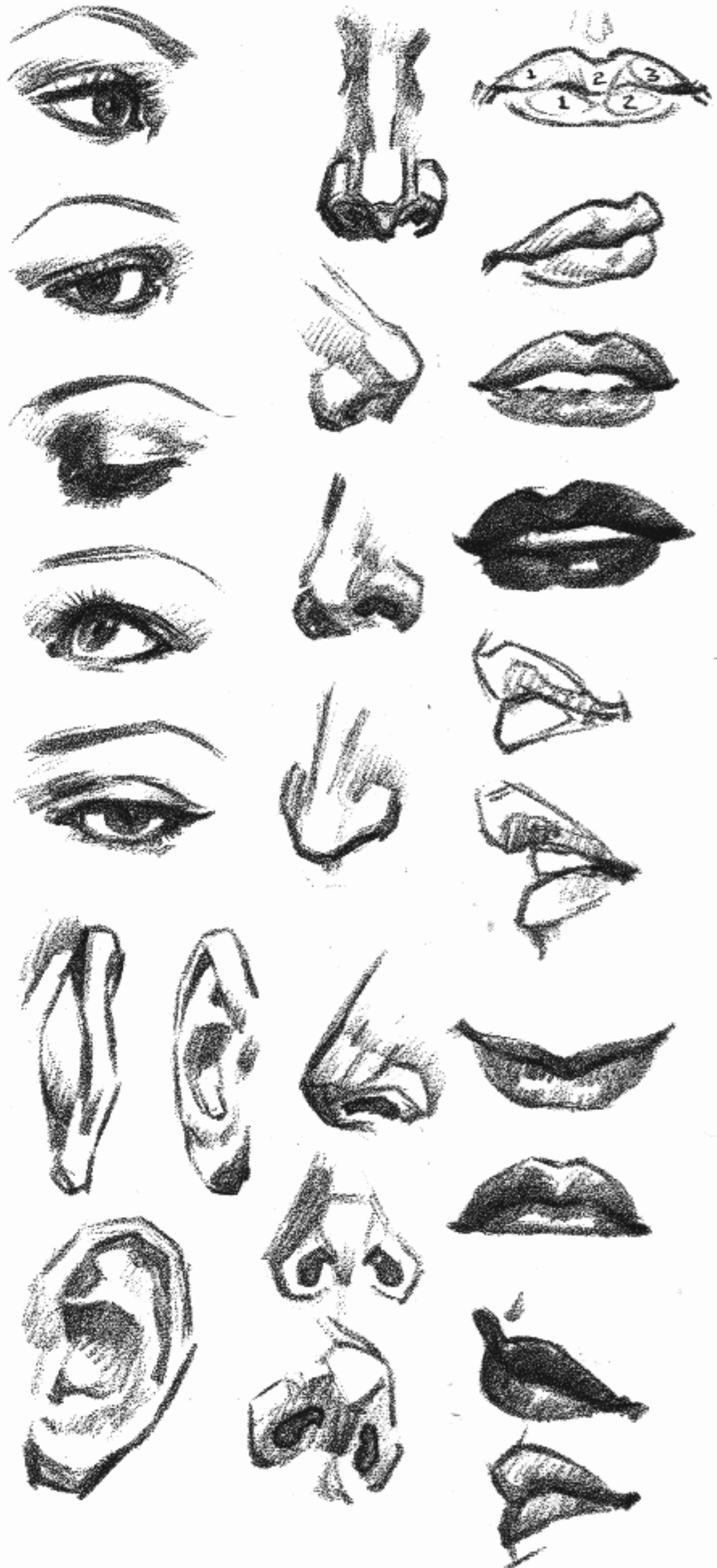
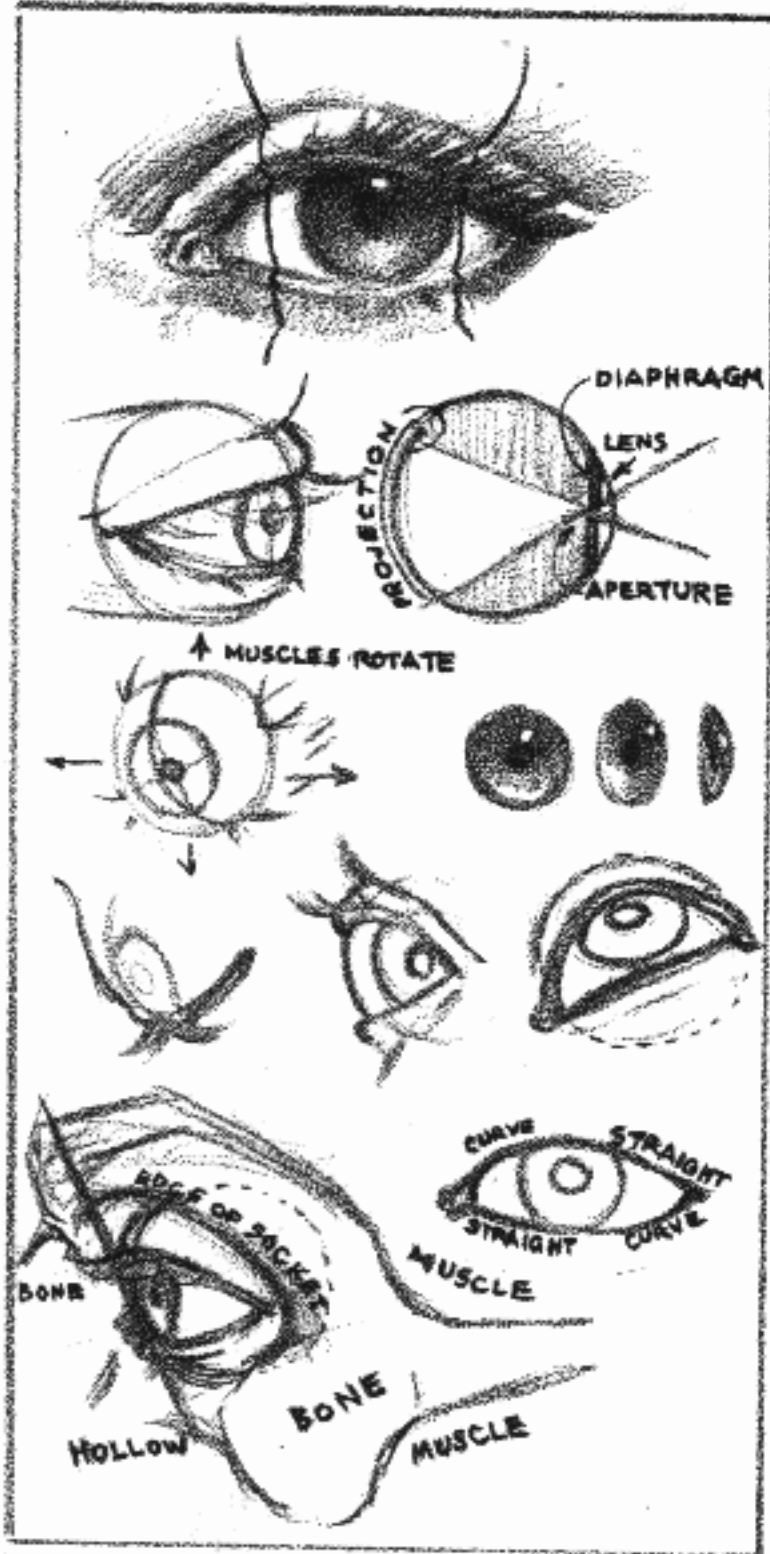
## THE MUSCLES IN LIGHT AND SHADOW



### STUDIES OF AN ANATOMICAL CAST (WHITE)

THESE ARE TO SHOW THE ANATOMY OF THE HEAD IN ITS SOLID ASPECT, OR AS FORM IN LIGHT AND SHADOW. IF YOU CAN DRAW FROM CASTS, IT IS RECOMMENDED TO DO SO. MANY STUDENTS SKIP THE ANTIQUE CLASS, NOT REALIZING ITS TRUE VALUE. ITS ADVANTAGE IS THAT THE SUBJECT REMAINS FIXED FOR CAREFUL STUDY. IT DEVELOPS SOLIDITY AND EXCELLENT FOR STUDY OF VALUES. I SUGGEST YOU MAKE SOME CAREFUL FREEHAND DUPLICATIONS OF THESE DRAWINGS IF YOU HAVE NO SIMILAR CASTS NEAR.

# FEATURES



SETTING THE FEATURES INTO THE HEAD



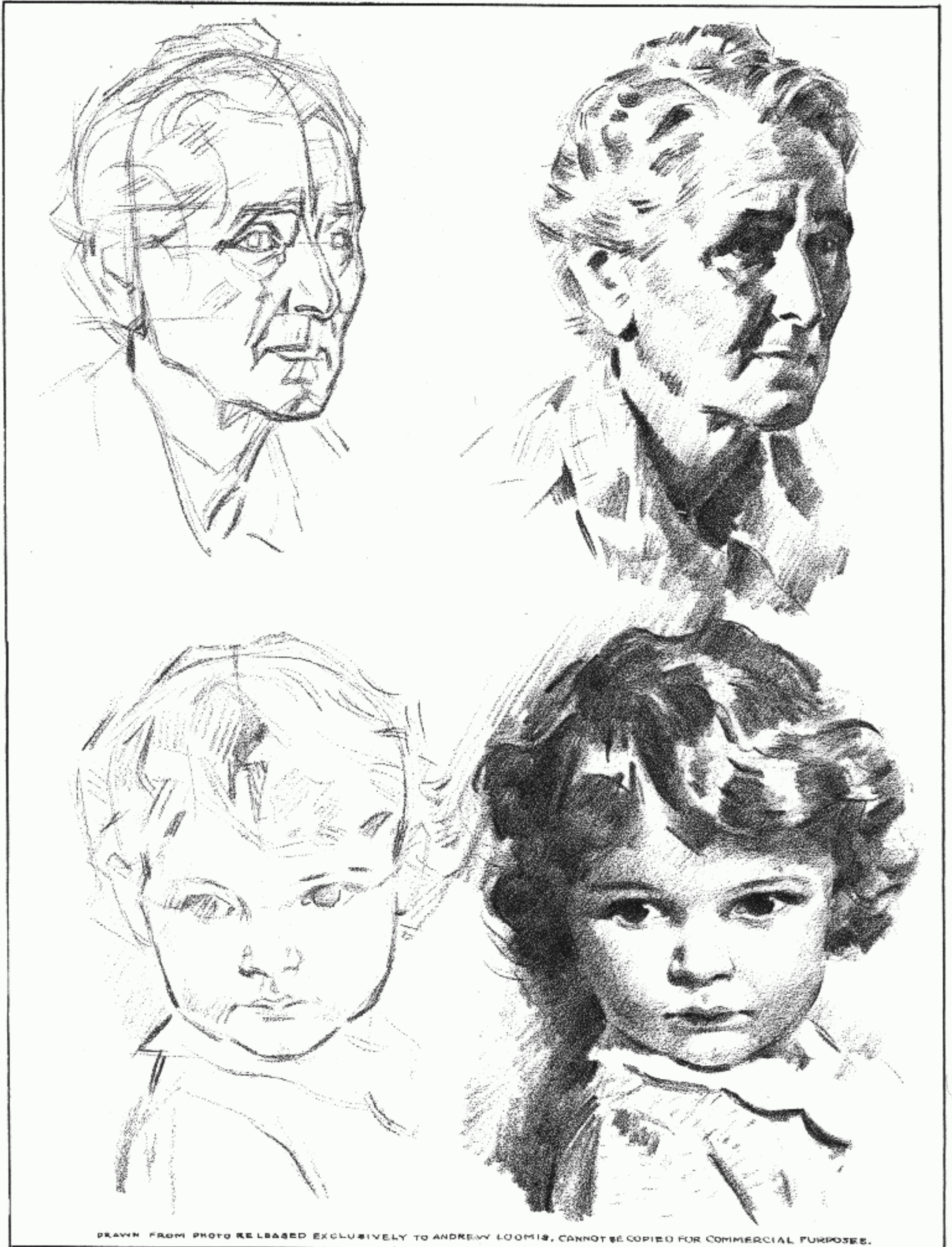
STUDIES



STUDIES OF MISS "G"

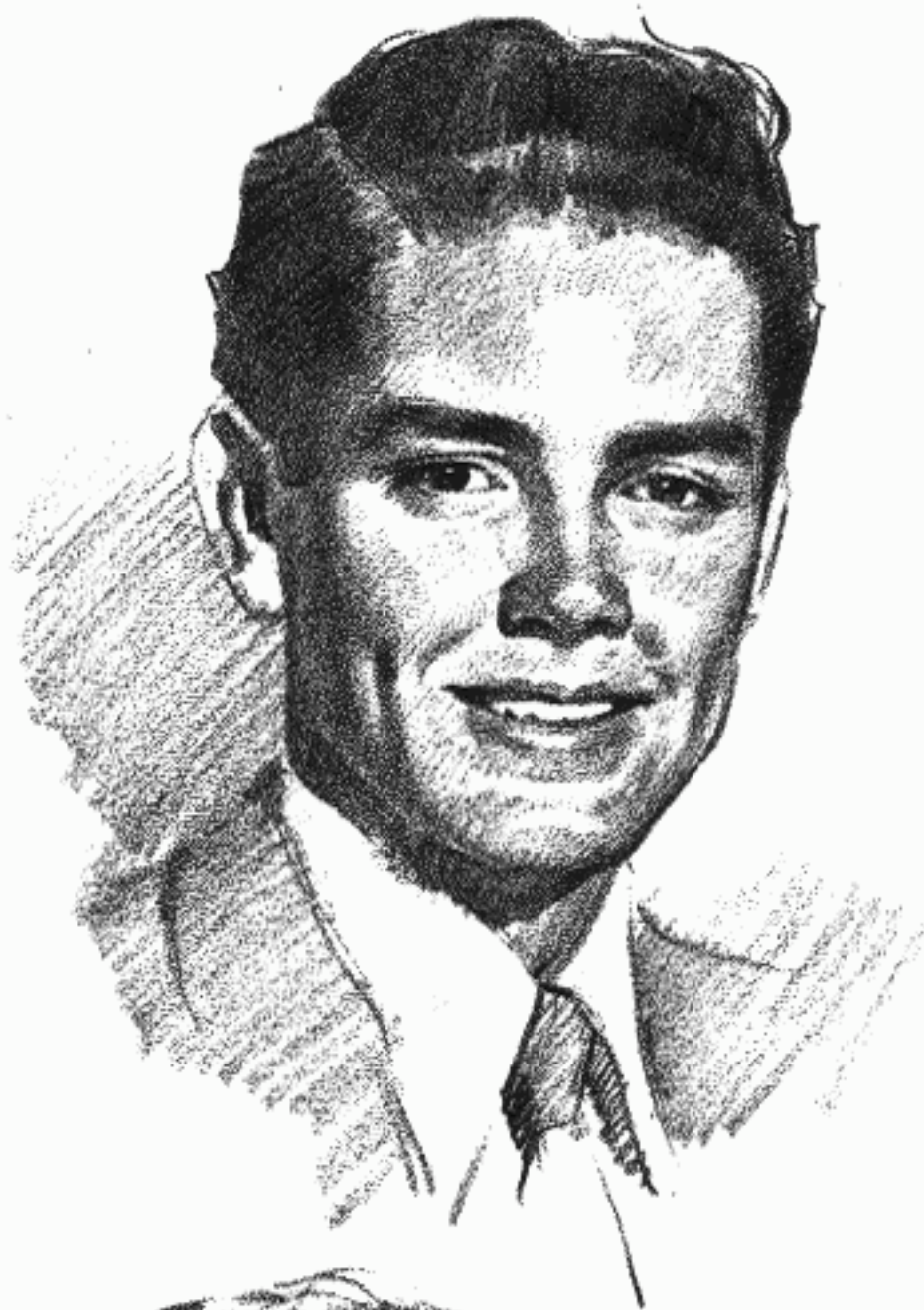


YOUNG AND OLD



DRAWN FROM PHOTO RELEASED EXCLUSIVELY TO ANDREW LOOMIS, CANNOT BE COPIED FOR COMMERCIAL PURPOSES.

## MAKE STUDIES LIKE THESE OF YOUR FRIENDS



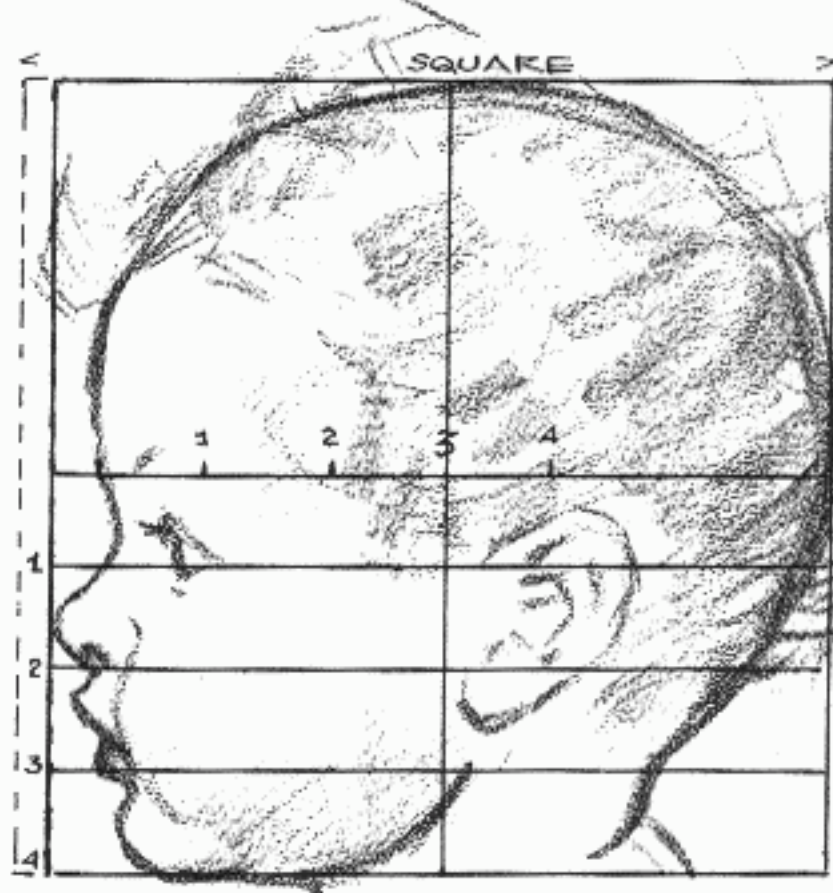
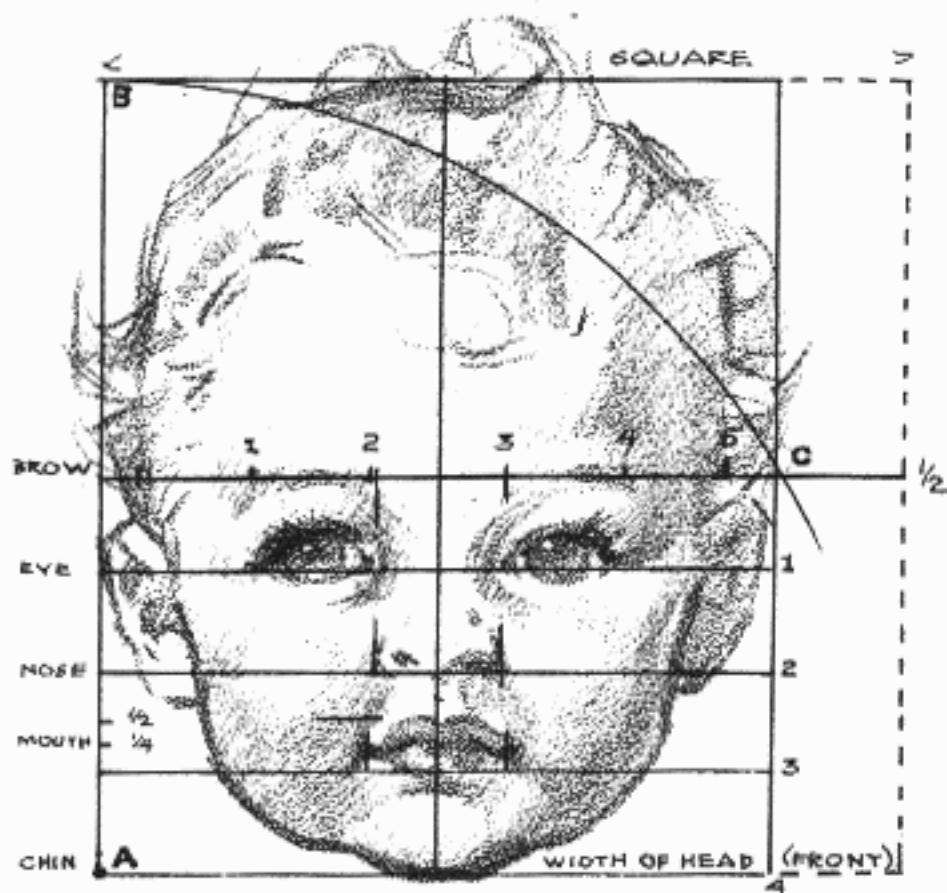
### STUDIES OF A YOUNG MAN

THERE ARE NO SECRETS IN DRAWING HEADS. FIRST COMES AN UNDERSTANDING OF A PARTICULAR SKULL. NEXT TO CONSTRUCT AN INDIVIDUAL SET OF FEATURES CORRECTLY PLACED WITHIN THAT SKULL. THEN COMES THE RENDERING OF THE FORM OVER THE FACE BY PLANES OF LIGHT HALFTONE AND SHADOW. EVERY PLANE IS A PART OF THE WHOLE THE LIGHTING SHOULD BE VERY SIMPLE. THE HEAD IS DIFFICULT ENOUGH WITHOUT ADDING THE COMPLEXITY OF MANY LIGHTS.





## PROPORTION OF THE BABY HEAD



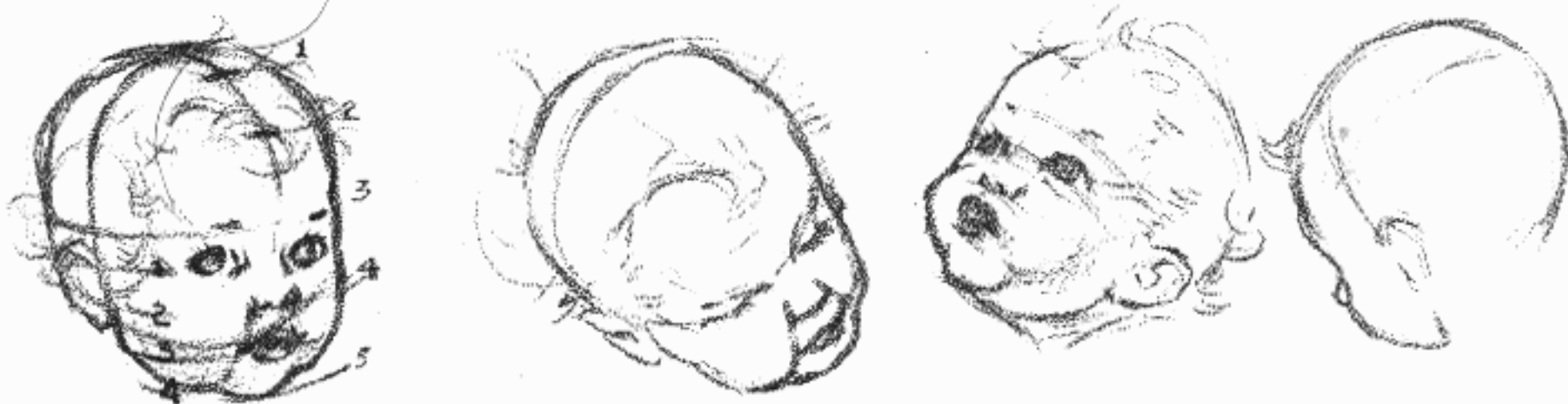
### PROPORTION, 12 TO 18 MONTHS OLD, BABY HEAD.

#### FRONT

DRAW A SQUARE, DIVIDE IT IN HALF HORIZONTALLY, USING SIDE AB AS A RADIUS, DRAW ARC BC. THE ARC CROSSING MIDDLE LINE GIVES THE WIDTH OF HEAD IN PROPORTION TO HEIGHT. DIVIDE LOWER HALF INTO 4 EQUAL PARTS. PLACE FEATURES.

#### SIDE

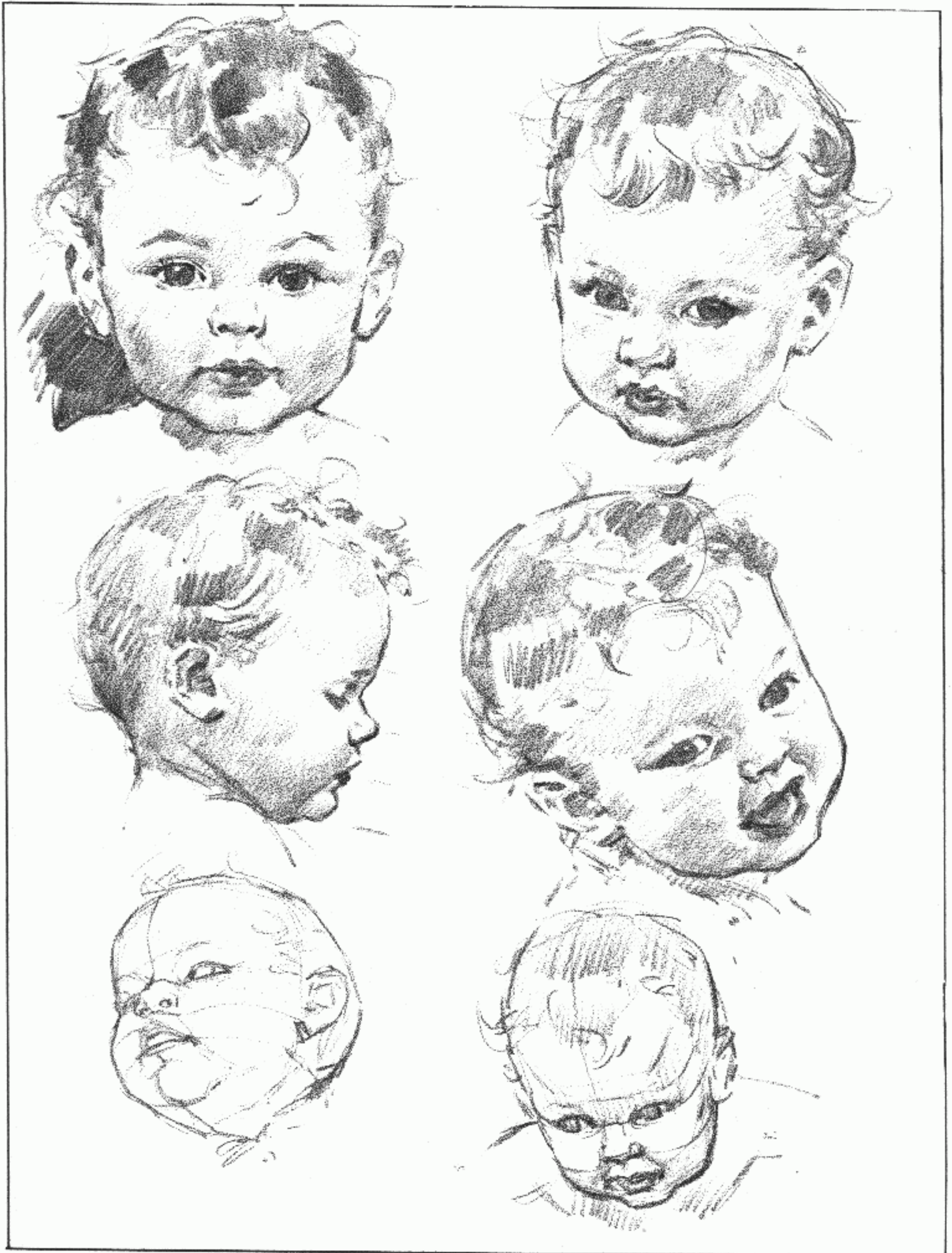
THERE IS GREAT VARIETY OF SIZE AND SHAPES IN INFANT SKULLS. HOWEVER, THE AVERAGE WILL APPROXIMATELY FILL A SQUARE. YOU CAN USE THE BALL AND PLANE BY USING ABOVE PROPORTIONS.



### CHARACTERISTICS TO REMEMBER

FACE IS RELATIVELY SMALL, ABOUT  $\frac{1}{4}$  OF WHOLE HEAD FROM BROWS TO CHIN. EAR DROPS BELOW HALFWAY LINE. THE EYES AND MOUTH ARE A LITTLE ABOVE THE HALFWAY POINT BETWEEN BROW, NOSE AND CHIN DIVISIONS. THE CHIN DROPS WELL UNDER NOSE AND MOUTH. THE UPPER LIP IS LARGER AND LONGER AND PROTRUDES. THE FOREHEAD DROPS INWARD TO THE NOSE. BRIDGE OF NOSE CONCAVE. EYES ARE LARGE IN THEIR OPENINGS AND SLIGHTLY MORE THAN WIDTH OF AN EYE APART. NOSTRILS SMALL AND ROUND AND SET WITHIN THE INSIDE CORNERS OF EYES AND THE CORNERS OF MOUTH ON A LINE FROM THESE POINTS.

BABY HEADS



# HANDS

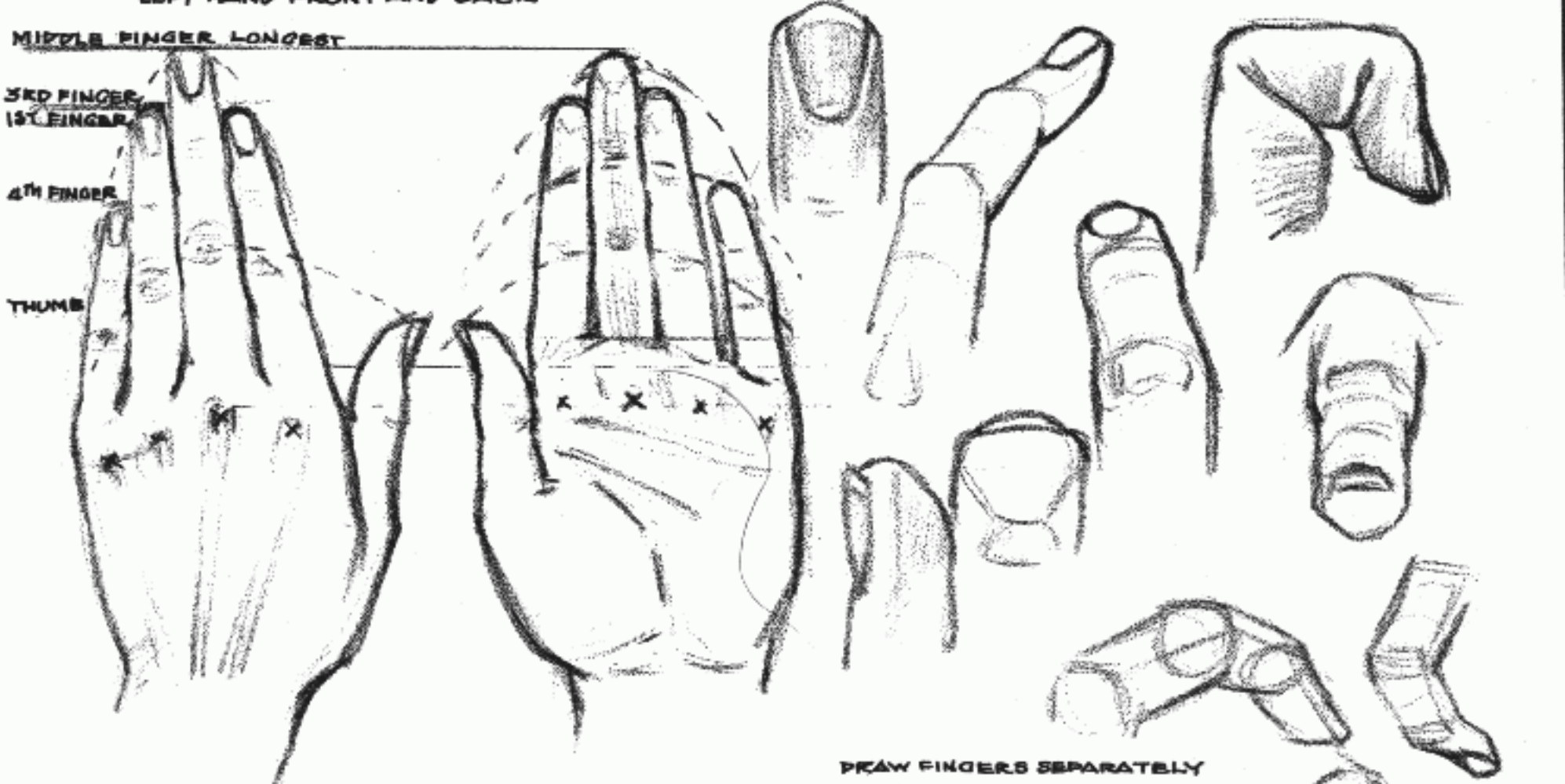
LEFT HAND FRONT AND BACK

MIDDLE FINGER LONGEST

5TH FINGER  
1ST FINGER

4TH FINGER

THUMB

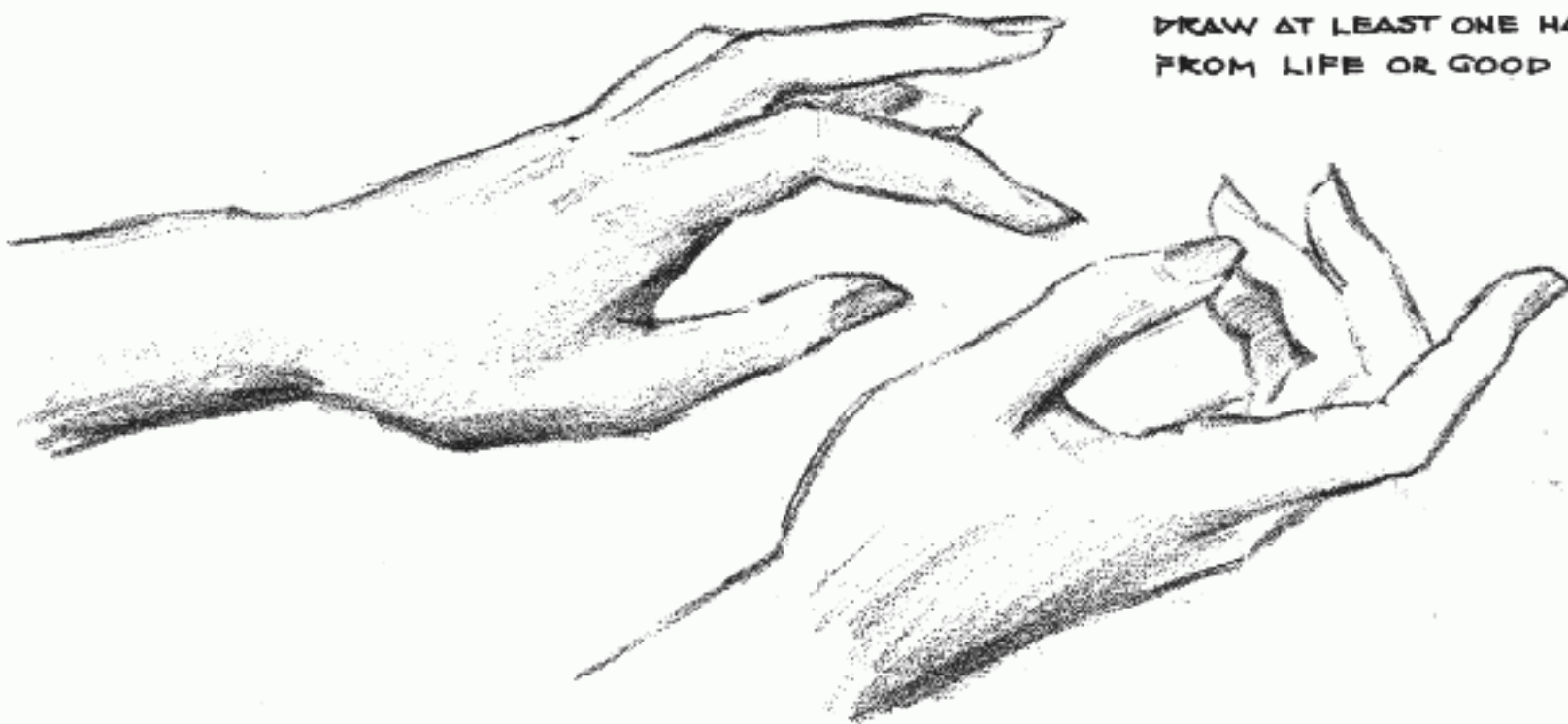


X POSITION OF KNUCKLES IN RELATION TO PALM

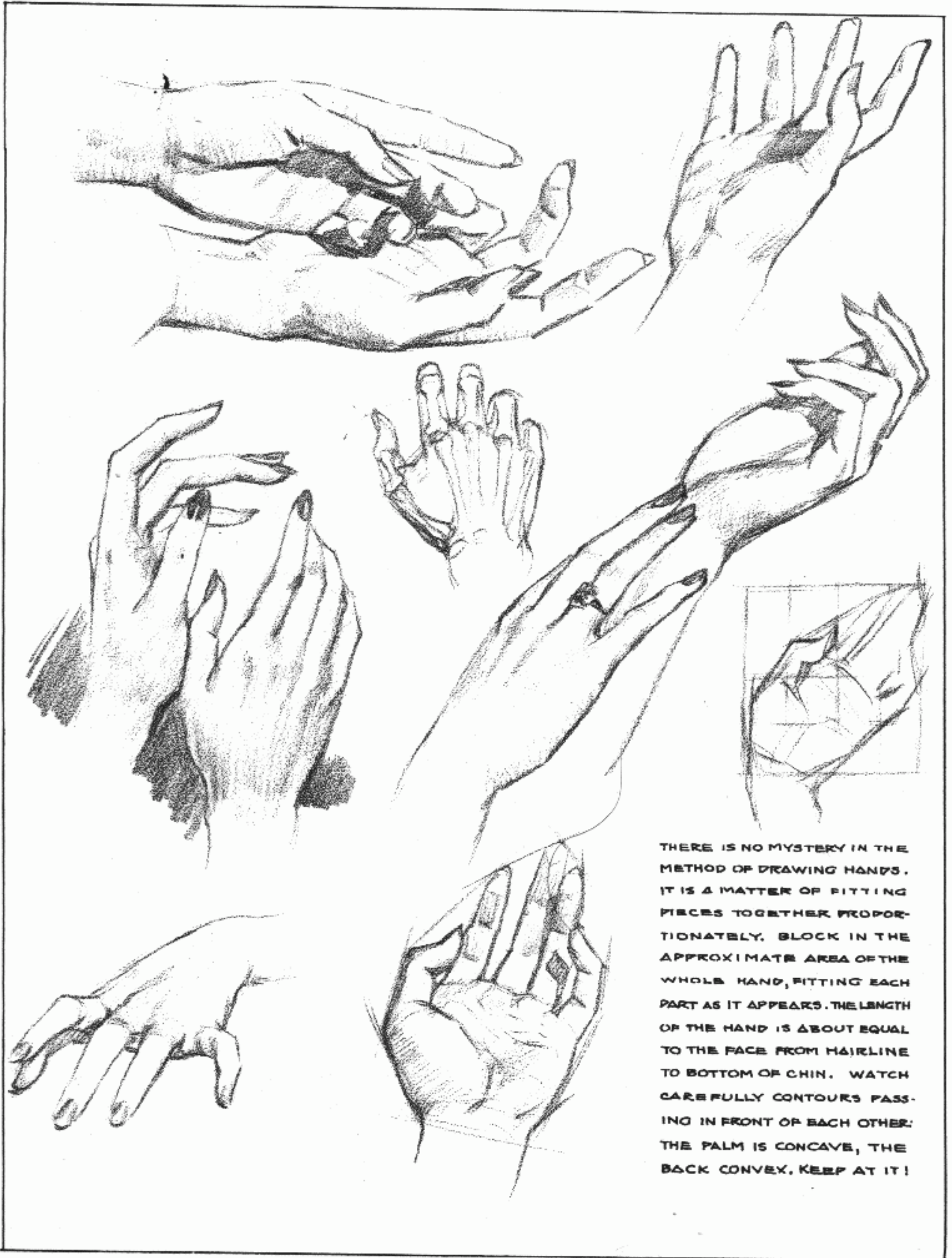
DRAW FINGERS SEPARATELY  
UNTIL YOU CAN BEND THEM  
IN ANY DIRECTION.



DRAW AT LEAST ONE HAND DAILY  
FROM LIFE OR GOOD COPY

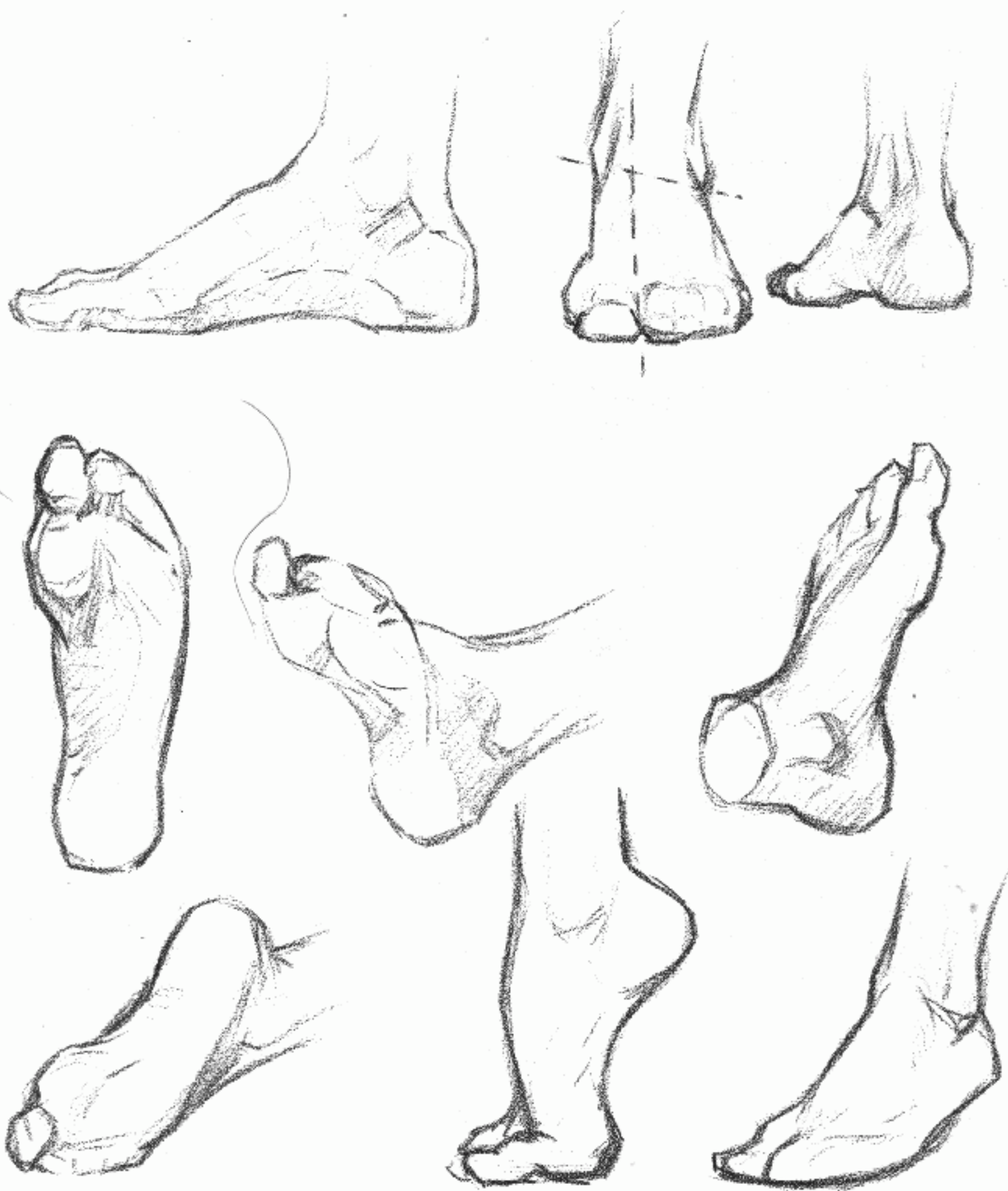


# HANDS



THERE IS NO MYSTERY IN THE METHOD OF DRAWING HANDS. IT IS A MATTER OF FITTING PIECES TOGETHER PROPORTIONATELY. BLOCK IN THE APPROXIMATE AREA OF THE WHOLE HAND, FITTING EACH PART AS IT APPEARS. THE LENGTH OF THE HAND IS ABOUT EQUAL TO THE FACE FROM HAIRLINE TO BOTTOM OF CHIN. WATCH CAREFULLY CONTOURS PASSING IN FRONT OF EACH OTHER. THE PALM IS CONCAVE, THE BACK CONVEX. KEEP AT IT!

## THE FOOT



IT IS SUGGESTED THAT YOU DRAW YOUR OWN FEET  
IN MANY POSES, SETTING A MIRROR ON THE FLOOR.  
ALSO, THAT YOU SET UP SHOES AND DRAW THEM FROM  
MANY ANGLES AND VIEWPOINTS.



## DRAW FIGURE, THEN COSTUME



### KNOW YOUR FIGURE UNDER THE COSTUME

AN EXCELLENT METHOD FOR PRACTICE NOW IS TO TAKE FASHION PHOTOS TO WORK FROM, AND, AS INDICATED ABOVE, DRAW BOTH COSTUME AND FIGURE UNDERNEATH, AS IF CLOTHING WERE TRANSPARENT. YOU WILL UNDERSTAND THEN THE RELATIONSHIP OF THE DRAPE TO THE FORM UNDERNEATH. YOU MUST BE ABLE TO RECONSTRUCT A CLOTHED FIGURE.

## CLOTHING STUDIED FROM LIFE



THE RENDERING OF DRAPERY IS SO COMPLICATED AT BEST, THAT ONLY A VERY SKILLED ARTISAN COULD ANTICIPATE WHAT DRAPERY WILL DO IN A GIVEN INSTANCE, UNDER CERTAIN LIGHT AND WITH CERTAIN TEXTURE. "FAKED" CLOTHING USUALLY LOOKS IT, AND WILL NOT SELL THE AVERAGE ART BUYER. MAKE IT A RULE ... RIGHT NOW!



## RENDERING DRAPERY



RENDERING OF DRAPERY IS AN ARTICULATION OF PLANES ARRANGED IN PROPER VALUES.

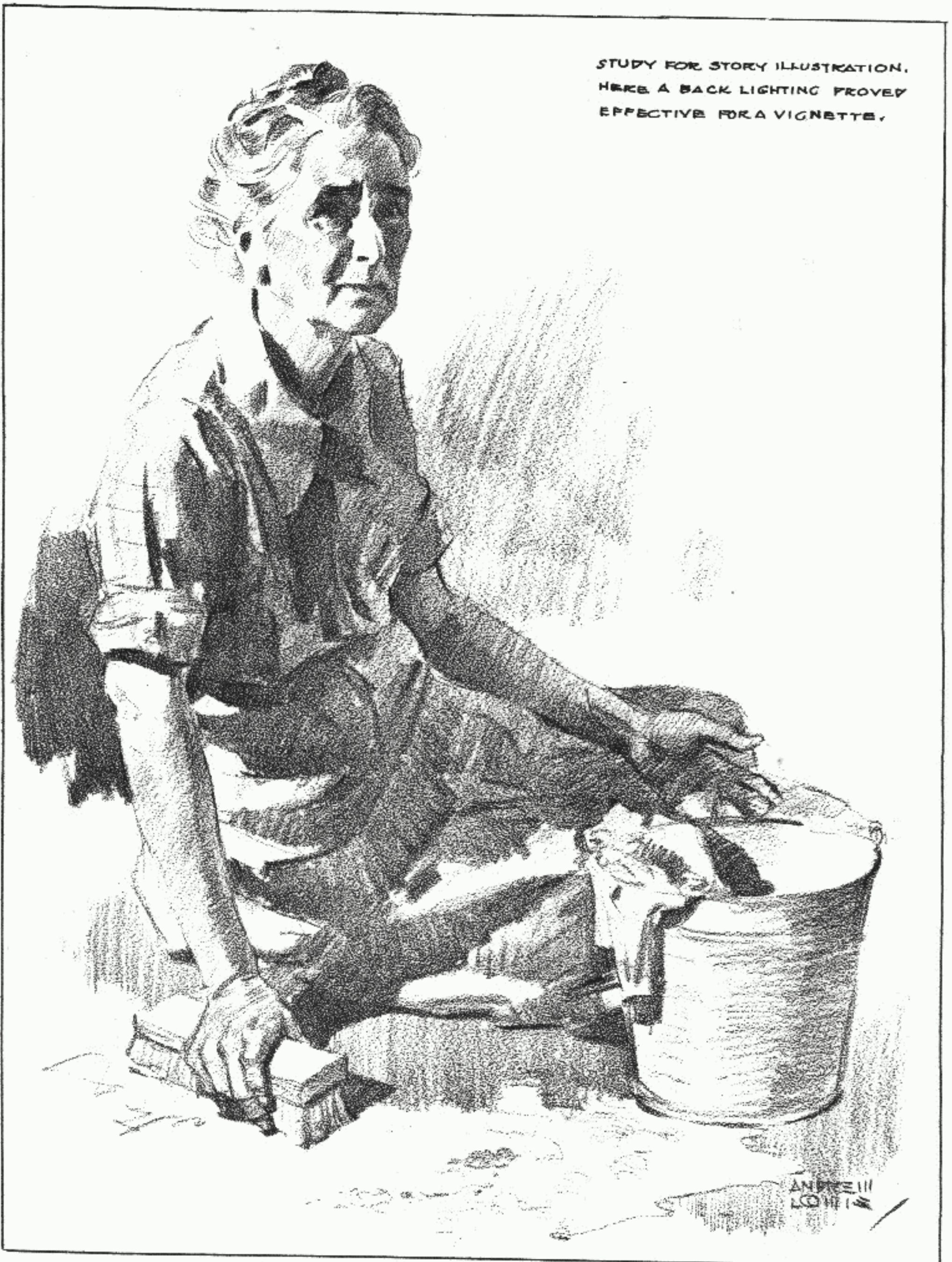
## DRAW THE HALFTONES AND SHADOWS



STUDY FOR A STORY ILLUSTRATION. HERE IS A TYPICAL PROCEDURE OF DRAWING HALFTONES AND SHADOWS ONLY, LEAVING LIGHTS WHITE.

# ELIMINATION AND SUBORDINATION

STUDY FOR STORY ILLUSTRATION.  
HERE A BACK LIGHTING PROVED  
EFFECTIVE FOR A VIGNETTE.



STUDY FROM LIFE



STUDY FOR AN ADVERTISEMENT

BRUSH AND SPATTER ILLUSTRATION



ANDREW  
LOHMEYER



ANDREW  
LOOMIS

DRAWN WITH A SOFT PENCIL ON  
PRISTOL BOARD. DRAWING IS  
RUBBED WITH FINGER OR A  
PAPER STUMP. HIGHLIGHTS  
ARE PICKED OUT WITH KNEADED  
RUBBER. MANY ARTISTS LIKE  
THE WIDER RANGE OF VALUES  
AFFORDED BY THIS METHOD. SPRAY  
WITH FIXATIVE. GOOD LUCK!